VIRGIL
BUCOLICS

INTRODUCTION & TEXT NOTES

C. S. JERRAM

Clarendon Press Series

VIRGIL'S ECLOGUES

JERRAM

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VIRGIL

BUCOLICS

EDITED

WITH INTRODUCTION AND NOTES

BY

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PART I.—INTRODUCTION AND TEXT

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M DCCC LXXXVII

'molle atque facetum
Vergilio annuerunt gaudentes rure Camenae.'

HORACE.

'Thou that singest wheat and woodland,
Tilth and vineyard, hive and horse and herd;
All the charms of all the Muses
Often flowering in a lonely word.'

TENNYSON.

INTRODUCTION.

Titles of the poems. Early life of Virgil. Origin and rise of Pastoral poetry. The 'Muse of Sicily' developed by Virgil. How far was he an *original* poet? The rise, progress, and decline of modern Pastoral. Publication of the Eclogues. MSS. and principal Editions. Various readings and critical remarks.

THE earliest descriptive title by which the following poems were known was *Bucolica*, or Songs of Herdsmen (*βουκόλοι*); hence, by extension of meaning, poems on country life, in which shepherds and husbandmen and other rustic characters play their respective parts. The name, if any, which Virgil himself gave to these early essays in verse is unknown: their alternative title *Eclogae* seems to mean 'selections' (*ἐκλογαί*) from a number of pieces on a similar subject[1], now published in a collected form. At what time and on what occasions these Eclogues were severally written will appear from the following sketch of the poet's life, down to the year 37 B.C. when the tenth and last poem of the series was completed.

Our chief source of information is the Life of Virgil ascribed to Aelius Donatus, a grammarian of the fourth century A.D., but almost certainly the work of Suetonius[2] early in the second century. There is also a fragment of a Life by Valerius Probus, of the first century, which is of little additional value. Both these seem to have been drawn from

[1] Or possibly 'selected passages' for imitation, *studies* (so to speak) from the Greek poets, especially Theocritus.

[2] For evidence of this see Nettleship, *Ancient Lives of Vergil*, pp. 29, 30.

contemporary records, especially from Memoirs by the poet Varius (*Ecl.* ix. 35) and other personal friends of Virgil. We have besides the internal evidence from Virgil's own writings[1], and from other poets of the time, among whom Horace was his intimate friend and often mentions him as a kindred spirit. Lastly there are anecdotes of Virgil and scattered references in Gellius, Seneca, Macrobius and the early commentators on his poems.

P. VERGILIUS[2] MARO, the son of a small landowner, was born at Andes near Mantua, B.C. 70. He went to school, first at Cremona, then in his 16th year at Mediolanum (Milan), and was shortly afterwards removed to Rome. There he studied rhetoric under Epidius with a view to the Bar, but finding the legal profession uncongenial, he turned his attention to philosophy under the direction of Siron the Epicurean. In one of the minor poems ascribed to Virgil[3] he expresses his joy at exchanging, not only grammar and rhetoric, but even poetry, for natural science, which seems to have had peculiar attractions for him throughout his life. We have evidence of this in a famous passage of the fourth Georgic ll. 475, etc., and the influence upon his mind of Lucretius (whose poem *de Rerum Natura* was then newly

[1] See Introductions and Notes to Ecl. i, iii, iv, vi, ix, x, also the concluding lines of the fourth Georgic.

[2] The spelling *Vergilius* is attested by the best MSS. in *G.* iv. 563, as well as by inscriptions. But with Conington and others I have retained the familiar *Virgil* in English. For a complete life of the poet see Sellar's *Virgil*, or the shorter one by Prof. Nettleship in Macmillan's series of *Classical Writers*.

[3] The seventh poem of the *Catalecta* (more accurately *Catalepton*, i.e. *Poemata* κατὰ λεπτὸν or 'trifles'). Part of it is here quoted—

'Ite hinc, inanes, ite, rhetorum ampullae,
inflata rore non Achaico verba . . .
Nos ad beatos vela mittimus portus,
Magni petentes docta dicta Sironis,
Vitamque ab omni vindicabimus cura.
Ite hinc, Camenae, vos quoque ite iam sane
Dulces Camenae,' etc.

published) is clearly traceable in the sixth Eclogue, in *Aen.* i. 740, vi. 724, etc. and other passages of his works.

Following the Life by Suetonius we read—'Mox cum res Romanas incohasset, offensus materia ad *Bucolica* transiit.' This evidently means that Virgil began a history of Rome in verse, or a poem on the wars of Rome—'reges et proelia' *Ecl.* vi. 3—but found the task beyond his powers[1]; or, as he himself says, Apollo warned him to desist, and confine himself to the slighter themes of rural poetry. It is not, however, till some years later that we find him actually employed on the Eclogues. During the civil war between Caesar and Pompey, which broke out in 49 B.C., Virgil was probably domiciled in his native Andes, where in the intervals of farm-work he would have ample time for pursuing his literary studies. The influence of Greek poetry, especially the Idylls of Theocritus, must have powerfully affected him; hence his earlier compositions took the form of pastoral or bucolic poems, as being congenial to his habits of thought, and easily imitable in their subjects and manner of expression. Hitherto nothing of the sort had been attempted at Rome, for although the inhabitants of ancient Italy were devoted to agricultural pursuits, these were of so practical a kind, as to leave no room for leisure and contemplation. But the rural descriptions of Theocritus could not fail to charm, and Virgil must have struck a responsive chord, when he endeavoured to reproduce them to Roman ears. It is quite likely that he wrote many other specimens of bucolic verse, besides what have come down to us, during this period of retirement; the earliest of the 'selections' can hardly however be assigned to an earlier date than the year of Philippi (42 B.C.) or the one preceding.

[1] So Milton in his youth formed the idea of writing a British epic, as well as a Scriptural tragedy. The one eventually became a prose History of Britain, the other (like Virgil's *Aeneid*) developed into an epic poem, the *Paradise Lost*.

In 41 B.C. the lands in the district of Cremona and the neighbouring Mantua were appropriated by the veterans of Octavianus and Antony, and Virgil's father among others lost his estate. In his ninth Eclogue Virgil appealed to Varus, the governor of Cisalpine Gaul, and having by his influence, in conjunction with Pollio and Gallus, obtained restitution, he wrote his first Eclogue as a memorial of gratitude for the favour [1].

During this troublous time he seems to have taken refuge in a villa that once belonged to his old master Siron, the locality of which is unknown [2]. It is probable that Virgil did not continue long at Andes after the restoration of his property. The liberality of Octavian and Maecenas had secured him leisure and comparative wealth, and we know from the concluding lines of the fourth Georgic that he was soon afterwards residing at Naples. There is also a passage in Propertius [3] (iii. 26. 67) intimating that the seventh Eclogue was written at or near Tarentum, and his descriptions of scenery in the Eclogues (when he is not obviously copying Theocritus) are better suited to the 'sunny south' of Italy than to the bare and level district surrounding Mantua.

In his notice of the Bucolics Suetonius goes on to say that they were written 'chiefly in praise of Varus, Pollio, and Gallus.' Two Eclogues, the fourth and tenth, are entirely devoted to the two last-named patrons; the sixth is dedicated to Varus and includes an incidental compliment to Gallus.

[1] See Introductions to the first and ninth Eclogues for the probable order of events in the life of Virgil.

[2] This is referred to in the tenth poem of the *Catalepton*—

'Villula quae Sironis eras, et pauper agelle,
Verum illi domino tu quoque divitiae;
Me tibi, et hos una mecum, quos semper amavi,
Si quid de patria tristius audiero,
Commendo, in primisque patrem. Tu nunc eris illi,
Mantua quod fuerat quodque Cremona prius.'

[3] 'Tu canis umbrosi subter pineta Galaesi
Thyrsin et attritis Daphnin arundinibus.'

The eighth is prefaced by an address to Pollio[1], who is also mentioned in the third Eclogue as the poet's patron, while the ninth, as we have said, contains a direct appeal to Varus. This Eclogue, together with the first, is almost wholly occupied with Virgil's private affairs; the fifth almost certainly describes the deification of Julius Caesar under the guise of pastoral allegory. Only the second and seventh Eclogues remain as pure pastorals, without any contemporary allusions[2]; the prevalence of such allusions elsewhere marks, as will presently appear, the beginning of a new phase in the history of bucolic poetry[3].

Whatever may be the result of speculations as to the remoter origins of the Pastoral[4], the Sicilian Theocritus was certainly the first who developed it as a distinct species of literature. Born at Syracuse, educated probably under Philetas in the isle of Cos, he took with him recollections of his native Sicily to the court of Ptolemy at Alexandria, where an artificial and refined mode of living made the representation of rural scenes charming by way of contrast. His *Idyllia*, or 'little pictures,' are for the most part drawn from nature; presenting in a partly dramatic, partly narrative form the manners of Sicilian swains, singing of their flocks and herds, their rustic loves, the joys and occasional sorrows of simple country life. Much indeed of the colouring and ornament in these Idylls is due to the artistic requirements of a literary age, but the foundation is real,

[1] See Introduction to the eighth Eclogue.

[2] Unless the Codrus mentioned in *E.* 7. 22 represents a poet of the day, but this is doubtful.

[3] For a fuller account of the rise and progress of pastoral poetry see Introduction to my edition of Milton's *Lycidas* (Longmans, 1874).

[4] Ancient traditions differ as to the precise date, but agree in referring the origin of pastoral poetry to rustic festivals of Artemis in Greece or Sicily, which gave rise to a regular custom of singing for prizes of loaves and skins full of wine in rude bucolic fashion. In course of time these contests of song would attract the notice of professional poets, and cause them to adopt a similar mode of expression. Thus a distinct school of bucolic poetry arose in Sicily.

and the songs and dialogues, in which rustic, sometimes coarse banter alternates with the utmost delicacy and refinement, are such as Theocritus must often have heard in his native land. How much in the Idylls is to be taken as literal fact we cannot now determine, but before very long pastoral poetry began to lose something of its primitive simplicity. The real and the dramatic characters became confused, the shepherd was identified with the poet, and pastoral names like Lycidas, Menalcas and the rest were understood to represent by a sort of allegory the author himself and his friends, or his rivals. Theocritus indeed is nearly free from this confusion ; only in his seventh Idyll does he mention his instructors, Asclepiades and Philetas, by name, to whom, in the character of Simichidas, he professes himself inferior. But in the third Idyll of Moschus the poet's personality is but thinly disguised ; for in his lament over his deceased master Bion he compares him in express terms with Homer, Hesiod, and Pindar, and even with Theocritus himself, representing him at the same time as a shepherd piping to his flocks and milking his goats in the plains and pastures of Sicily. Passing through the two intervening centuries, during which the history of pastoral poetry is almost a blank, to the Eclogues of Virgil, we find the transition complete. The 'pastoral' has now become little more than a particular mode of expression, a form in which the poem, whatever its subject, is conventionally cast, while the terms 'Sicilian,' 'Syracusan,' or 'Arcadian' are recognised as distinctive literary epithets of bucolic song[1]. The confusion is increased by the application of Greek pastoral to the circumstances of Italian life and the transference of Sicilian scenery to the environs of Mantua. The names of Virgil's shepherds are Greek, and the incidents of their lives, their sentiments, nay their very words, are minutely reproduced from those of the Theocritean swains ; nevertheless they talk with one

[1] Cp. Virg. *Ecl.* iv. 1, vi. 1, vii. 4 and notes.

another as natives of Italy, Tityrus descanting to Meliboeus on the magnificence of Rome, while in the third Eclogue Damoetas and Menalcas contend together for the favour of Pollio, and in the ninth Menalcas appeals to Varus to protect his homestead from the intrusion of Roman marauders. Again, the fourth Eclogue invokes Sicilian Muses to celebrate the glories of Pollio's consulship ; in the sixth the Aonian sisterhood receive Gallus into their company, and present him with the pastoral pipe of Hesiod by the hands of the legendary Linus. Such a mixture of associations was sure to occur, when once the pastoral had lost its original simplicity and become a recognised vehicle of poetic utterance.

Speaking of Virgil as an imitator of Theocritus, the late Professor Conington, in his Introduction to the Bucolics, bids us 'follow him line by line, and observe how constantly he is thinking of his guide, even where a simple reliance on nature would have been far more easy and obvious; on many occasions deviating from the passage before him, only to cast a glance on some other part of his model.' Most of the Eclogues amply confirm this statement; the third is a conspicuous example. The mutual recriminations of Damoetas and Menalcas are copied from the fourth and fifth Idylls; the proposal of a wager is partly from the eighth, partly from the first Idyll, which also supplies the description of the cups offered as a prize. For the choice of an umpire and three of the competing couplets Virgil is again indebted to the fifth Idyll ; another couplet is taken from the third, another from the eighth, and three more from the fifth and fourth respectively. Besides these instances of direct imitation, many turns of expression and incidental allusions are due to various passages in Theocritus, whose poems Virgil must have known almost by heart. Yet he never mentions his name, any more than he does that of Hesiod in the Georgics, but speaks only in general terms of 'Syracusan verse,' 'Sicilian Muses,' and 'Ascraean song'[1]. It is never-

[1] 'Ascraeumque cano Romana per oppida carmen' *G.* ii. 176.

theless the fact that Virgil regarded himself and was accepted by his contemporaries as an *original* poet. In the sixth Eclogue he boasts of having been the first to introduce pastoral poetry at Rome, while here, as elsewhere, he distinctly acknowledges his obligations to the Sicilian Muses that inspired Theocritus. To a Roman the literature of Greece was the supreme and only model of excellence; hence he who best succeeded in reproducing the ideas, language, and metre of a Greek writer was deemed worthy of the highest praise for originality, where a modern author might justly incur the charge of plagiarism. Yet Virgil is no vulgar copyist; often, it is true, he falls below his model and occasionally misapprehends him[1]; he is inferior to Theocritus in variety of characters, precision of scenery, consistency of treatment, everything in short that constitutes *dramatic* power; yet his Eclogues have abundant charms of their own. In the arts of refinement and elegance, delicacy of feeling, most of all in his perfect grace of expression attuned to the rich music of melodious verse, Virgil is admittedly without a rival. So irresistible is his influence, as to make us forget or even condone all defects and incongruities, and it is Virgil, rather than Theocritus, that modern pastoral poets have taken as their model for imitation.

It may perhaps appear strange that the Romans, claiming as they did descent from a pastoral ancestry and nursed as they were by a regular recurrence of festivals in pastoral recollections, should afterwards have paid little regard to the cultivation of bucolic poetry; yet the later poets, such as Calpurnius and Nemesianus, occupy but a low place among the post-augustan writers[2]. Their poetry is at best an imitation of well-known passages in Virgil's Eclogues; and though it preserves all the unreality of the Virgilian pastoral, it has little of the master's grace and elegance by way of compensation. Other names of even less note need not here

[1] See notes on *Ecl.* vi. 16, viii. 59.

[2] See specimens quoted in Appendix.

be recorded; an Eclogue by the Venerable Bede (about 700 A.D.) entitled *Cuculus*, a contest in verse between Winter and Spring concerning the appearance of the cuckoo, deserves a passing notice.

The earliest modern pastorals are the French *pastourelles*, in the twelfth and thirteenth centuries A.D., which were love dialogues in verse spoken alternately. Twelve Latin Eclogues by Petrarch appeared in 1350, and others by Mantuan in 1402; these last were much admired and taught in schools more than a century later. Portuguese and Spanish pastoral romances were produced about the same time, or even earlier, but the Italians, whose language was better known, made this kind of composition fashionable in Europe [1]. Hence the fashion passed into England; the earliest English pastorals being Barclay's *Eclogues* (1514) modelled upon Petrarch and Mantuan. During the reign of Elizabeth the rage for pastoral was at its height; this was principally owing to the numerous translations of the Greek and Latin Classics produced at this time. With the pagan and Italian fictions Gothic romance was incorporated, and the refined language of courtiers and feudal knights was adopted, most incongruously, by characters in the guise of plain shepherds. Spenser in his *Shepheard's Calendar* (1579) attempted to restore to the pastoral something of its original rusticity, but with only partial success; for the uncouth language of his swains (unlike the native Doric of Theocritus) is unnatural, and to modern ears often repulsive. Early in the seventeenth century appeared Fletcher's *Faithful Shepherdess*, Browne's *Britannia's Pastorals*, and the *Sad Shepherd* of Jonson. In 1634 Milton, by his masques of *Arcades* and *Comus*, made an effort toward purifying the pastoral drama from the licentiousness by which many of its specimens had been dis-

[1] Sannazaro's *Arcadia* appeared in 1502, his Latin *Piscatory Eclogues* in 1520. The first complete pastoral drama is Beccari's *Il Sagrifizio* (1554). Tasso's *Aminta* and Guarini's *Pastor Fido* are dated 1580 and 1585 respectively.

figured. His *Lycidas*, a tribute of sorrow to the memory of a deceased friend, is partly modelled on Virgil's tenth Eclogue, and recognises the Greek and Roman pastorals as the source of his inspiration[1]. His Latin pastoral elegy, *Epitaphium Damonis*, takes its title from the Ἐπιτάφιος Βίωνος of Moschus, and contains many reminiscences of the Eclogues[2]. The next century is marked by the appearance of Pope's *Pastorals* of the four seasons (1709), in many parts closely imitated from Virgil, and his *Messiah*, entitled 'A Sacred Eclogue in imitation of Virgil's Pollio.' Allan Ramsay's *Gentle Shepherd* (1725) is a genuine rustic pastoral, and its Lowland Scotch dialect recals to our ears something of the Doric rudeness of the Sicilian Idyll. But pastoral poetry, which had influenced the taste of so many generations, was fast wearing itself out; soon it fell into complete disuse, and may now be regarded as obsolete beyond possibility of revival.

The composition of the Eclogues appears to have extended over a period of five or six years[3], from 43 or 42 to 37 B.C. The order in which they stand was probably arranged by Virgil himself. The *Tityrus* naturally comes first, from its biographical importance, and as a tribute of respect to Octavianus, whose supremacy was by this time nearly established. The third and fourth Eclogues are connected by kindred subjects—the glorious age ushered in by Pollio's consulship and the rapturous reign of peace attending the

[1] 'Begin then, sisters of the sacred well' (Aganippe) *Lyc.* 15.
'O fountain Arethuse, and thou honoured flood,
Smooth-sliding Mincius' *ib.* 85, 86.
'Return, Alpheus . . . return, Sicilian Muse' *ib.* 132, 133.

[2] See specimens in Appendix.

[3] Suetonius says 'Bucolica *triennio* perfecit.' Prof. Nettleship attributes this error to a calculation from the dates of the first and last Eclogues in their published order (40 to 37 B.C.). Sellar suggests that Virgil originally intended to conclude with the eighth Eclogue (written in 39), as implied by the words in l. 11 'tibi *desinit*,' but that he added the tenth two years later, in honour of his friend and patron. C. Cornelius Gallus.

apotheosis of Daphnis—while the passing allusions in ll. 84, etc. of the third Eclogue make that poem a fitting precursor of both. The ninth Eclogue, whose subject stands in close connexion with that of the first, is obviously misplaced. The rest, of course excepting the tenth, have nothing in them to account for their respective order, though possibly, as Sellar thinks, the principle of alternating monologue with dialogue may have determined their arrangement. The titles (*Tityrus*, *Alexis*, etc.) commonly prefixed to the several Eclogues may be a later addition. Lines 86, 87 of *Ecl.* v seem to imply that the poems were quoted (like many of our well-known hymns) by their first lines. The words 'quae Vari *praescripsit* pagina nomen' in *Ecl.* vi. 12, have been thought to prove that this one at least had *Varus* for its title; but the fact of its dedication to him, with *Vare* twice repeated, may be a sufficient explanation. It should be observed too that this particular Eclogue had an alternative title, *Silenus*.

The rapid success following the publication of the *Bucolics* is attested by our old authority[1], Suetonius. From this time forward the fame of Virgil as a popular poet was established. Tacitus, *de Oratoribus Dialogus*, c. 13, says that once when Virgil was present at a recitation of his verses the people rose and did homage to him, but whether the lines recited were from the Eclogues or the Georgics, or from the completed portions of the Aeneid, does not distinctly appear.

MSS. AND PRINCIPAL EDITIONS.

Of the four great 'uncial' MSS. (written in capitals) at Rome and Florence, dating from the fourth and fifth centuries A.D., only three contain the *Bucolics*. These are—(1) the Codex Palatinus (P.), now in the Vatican Library, estimated as the best authority; (2) the Medicean (M.), in the Laurentian Library at Florence; (3) the Roman (R.), also in the Vatican, but of inferior authority to the others.

[1] 'Bucolica eo successu edidit, ut in scaena quoque per cantores crebro pronuntiarentur.' The 'cantores' were public reciters.

In P. all the lines from *Ecl.* iii. 71 to iv. 52, in R. from vii. 1 to x. 9, are wanting, while M. has only vi. 48 to the end of the Eclogues; so that no one uncial MS. contains the whole. There are also some fragments in an old MS. known as the Verona Palimpsest, of about the same date as the above; this is considered to be of nearly equal authority to the Palatine Codex. All these are probably, according to Ribbeck, derived from one original copy, which contained several readings not found in existing MSS., but known to ancient commentators, and representing a much older authority than any we now possess. 'Cursive' MSS. are numerous, dating mostly from the ninth to the eleventh and twelfth centuries. Of these the Codex Gudianus at Berne and another of the Berne Codices are the most important, and closely related to the uncials P. and R. Three also out of the forty-five Virgil MSS. in the Bodleian Library at Oxford are held in good repute, but only two of these contain the Eclogues.

Owing to the rapid popularity of the works of Horace and Virgil as reading-books in Roman schools[1], there was a steady demand for copies (more or less carefully transcribed) as well as for commentaries on the text. The earliest known commentator on Virgil was Q. Caecilius Epirota, a friend of C. Gallus, who lectured on Virgil soon after the poet's death, if not before. Among others we may mention Julius Hyginus, Annaeus Cornutus (the tutor of Persius), Aemilius Asper, and Valerius Probus, all in the first century A.D. Much of their materials is preserved by later commentators, such as Donatus and Servius, down to the fourth and fifth centuries, and is therefore valuable for determining the text as well as for illustration. Copious quotations from Virgil occur in the works of writers from the Augustan age to the fourth century or later, of whom Verrius Flaccus, Aulus Gellius, Nonius Marcellus, and Macrobius, are best known[2].

[1] Cp. Juvenal, *Sat.* 7. 226.

[2] For fuller information on the text and principal editions of

After the fifth century collections of the classics began to be made in monastic libraries, and from the ninth century onwards 'cursive' MSS. were largely multiplied. The Renaissance period of the fifteenth century was fruitful in collections and copies of MSS., and after the invention of printing in 1450 their number rapidly increased. The *editio princeps* of Virgil was published at Rome in 1469, successive Venetian (Aldine) editions followed early in the next century. In the seventeenth and eighteenth centuries commentaries appeared by Heinsius, Burmann (a *variorum* edition, 1746), and Heyne, whose fourth edition was revised and augmented by Wagner in 1830. A smaller one by P. Wagner (1845–1849) served as a basis for the text of Forbiger (3 vols. 3rd ed. 1852), specially consulted in the standard English edition by the late Professor Conington (1858–1871). A reissue of Conington's first volume, containing the Bucolics and Georgics, with additional notes and essays by Professor Nettleship, appeared in 1881. Ribbeck's important edition (1859–1862) with its *Prolegomena* (1866), giving the result of a laborious collation of all the principal MSS., is, notwithstanding its defects (criticised by Conington in an appendix to his third volume), the standard authority for textual criticism at the present time.

In preparing my own notes[1], besides the works above mentioned, I have consulted Ladewig's fourth edition, with German notes, revised by Schaper in 1883, and the well-known school editions by Dr. Bryce and Dr. Kennedy. The older commentary by Martyn (1749), and Keightley's Notes on the Bucolics (1846), have supplied valuable information, chiefly on agricultural and botanical matters. I have also been greatly indebted to the chapters on the Eclogues in

Virgil see Conington's first volume and Mr. Papillon's Introduction to his Clarendon Press Edition, 1882.

[1] References in the notes to the commentaries of Conington Keightley and Kennedy are indicated by C., Kt., and K. where the names are not given in full. The letter P. marks one or two references to Mr. Papillon's recent edition (1882).

Professor Sellar's *Roman Poets of the Augustan Age*, and to Professor Nettleship's *Ancient Lives of Virgil*, containing a minute survey of the scope and probable dates of the several Eclogues, and especially valuable on account of the new light the author has thrown upon the connexion between the First and the Ninth. I have appended, for the purpose of comparison, specimens of the later Bucolic poets and of Milton's *Epitaphium Damonis*; also a reprint of Shelley's *Arethusa*, in reference to the opening lines of the tenth Eclogue, and to illustrate the treatment by a modern poet of an ancient classical legend.

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WOODCOTE HOUSE, WINDLESHAM,
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SOME OF THE MORE IMPORTANT VARIOUS READINGS AND EMENDATIONS.

Ecl. i, line 13. **protenus** (for **protinus**) in P. and many editions. The distinction of meaning is imaginary (see note).

l. 59. **aequore** (for **aethere**) in one MS. So Burmann, Ribbeck and others. But *aethere* suits *leves* best. Cp. *A*. 6. 17 (of Daedalus) 'Chalcidicaque *levis* tandem super adstitit arce.'

l. 65. **Cretae** or **cretae** (see note). The uncial MSS. of course cannot help us here. Ladewig (1883) reads *certe .... ad Oxum*. The former (='doubtless') is tame, the latter is possible, the names of rivers usually having a preposition prefixed, but there is no MS. authority for it.

l. 72. **en quîs** ('see for whom') in some cursive MSS. adopted by Wagner, Forbiger, etc.; **his nos** in P. and R. (M. is wanting). The former reading may possibly have arisen from an attempt to make t correspond with *en quo* preceding.

Ecl. ii, ll. 32 33 and 39 are bracketed by Ribbeck as spurious, but against authority and with no sufficient reason.

Ecl. iii, l. 50. Dr. Kennedy reads **Palaemon, efficiam**, etc., making *audiat* a protasis, 'if only we can get an umpire, aye Palaemon, etc.' This is possible, but the change seems unnecessary.

l. 60. **principium musae** (gen.) Ribbeck; but the reference in Theoc. 17. 1 (see note) is in favour of the vocative.

ll. 109, 110. The MSS. agree as to the text reading here. Many alterations have been proposed; e. g. Wagner 'et quisquis amores *haut* metuet, dulces aut, etc.,' Forbiger '*haut* metuet dulces, *haut*, etc.,' Ribbeck '*hau temnet* dulces, *haut*, etc.' These agree in putting a full stop after 'hic,' making 'et quisquis, etc.' a detached general expression ('whoso shall not fear, *he* shall not, etc.'). This is more abrupt and also less relevant to the context than the text reading, which though doubtless obscure and harshly expressed, need not on that account be considered

spurious. It is however worth while to notice Dr. Kennedy's conjecture *experiatur* (with *haut* for *aut*); but see note.

Ecl. iv, l. 52. **laetantur**, Rom.; so Heyne, Wagner, Forbiger and Conington. Other MSS. have *laetentur*, probably from an idea that the subjunctive was required after 'aspice ut.'

l. 53. Several good MSS. read **tum** for **tam**, i.e. when the child has reached maturity. It is hard to decide, and the difference between *a* and *u* is very slight. The **longe** of one or two MSS. is probably an error, as **longe** (in the positive) is not used to denote time.

l. 55. The MSS. vary between **vincat** and **vincet**. P. has *a* corrected to *e*, Ribbeck retains *vincat*. Either may stand, but the pres. subj. corresponds better with *maneat*.

Ecl. v, l. 3. **consedimus**, Ribbeck from most MSS. But, as C. observes, the present **considimus** is more usual and confusion between *i* and *e* is easy. The perfect, however, is possible (see note).

l. 52. **Daphnim** in P. adopted by Ribbeck and some others. The acc. in *-im* (as *Alexim*, *Moerim*, etc.) uniformly occurs, but it is a question whether Virgil would have ventured to keep the *-im* unelided, especially where there is no pause in the verse. See below on 8. 11.

Ecl. vi, l. 37. The pointing in the text, adopted by Wagner, Conington, etc., is perhaps preferable to that of most editions, in which the comma follows *solem*. See note. R. reads **utque** for *atque*.

l. 51. **quaesissent**, Ribbeck from P., but it is doubtless a transcriber's error.

l. 80. Ribbeck's conjecture **alte** is unnecessary, though there is a slight ambiguity about **ante** (see note).

l. 85. The best MSS. read **referri**, altered from *referre*, which looks like a correction to suit *cogere* preceding (see note).

Ecl. vii, l. 48. **lento** (for **laeto**), Ribbeck and Ladewig (Schafer) from P. and M. (corrected), but the sense is not clear. Both *lentus* and *laetus* were often written as *letus*, hence the confusion. The latter, meaning 'luxuriant,' is a special epithet of the vine, as in *G.* 2. 262 'laetum vitis genus.'

l. 54. **quaque**, Heyne, Wagner, and Forbiger, from a conjecture of Heinsius. But **quaeque** may stand (see note).

Ecl. viii, l. 11. The reading **desinam** adopted by Ribbeck from P.

is very likely right, though I have retained, with some hesitation, the usual **desinet**. Cp. *Daphnim* (or *Daphnin*) 5. 52, also 'nŭm adest' Hor. *Sat.* 2. 2. 28. Here the full stop makes the non-elision of *-am* less objectionable. The 1st person is also slightly supported by *ἄρξομαι* in Virgil's supposed original, quoted in the note.

l. 20. **adloquar** (for **adloquor**), Ribbeck from the original reading in P. and M. The difference is slight and unimportant.

ll. 48–51. Ribbeck writes 'manus, crudelis! tu quoque, mater, Crudelis mater! magis *et* puer improbus ille (omitting l. 51). The alteration is needless; the received text has a certain awkwardness, but is not necessarily corrupt or interpolated.

l. 59. Most editions have **fiant**; but **fiat**, adopted by Ribbeck and Conington from P. and M. may be right. Cp. Ov. *Met.* 1. 292 'omnia pontus *erat*.'

Ecl. ix, l. 9. The reading **veteres fagos**, restored by Heinsius and Burmann from M. for *veteris fagi* in P. and other MSS. is doubtless right.

l. 42. Ribbeck's conjecture **en** (for **et**) is without authority.

Ecl. x, l. 1. **laborum**, the original reading of P., corrected to **laborem**, is clearly erroneous. Ribbeck, however, adopts it.

l. 10. M. (originally) and several other MSS. read **periret**, but **peribat** has the best authority and is grammatically correct (see note).

l. 12. Ribbeck reads **Aoniae** from M. and R., but the Greek form **Aonie** in P. and some others is more likely. As *ae* is often written *e*, confusion is inevitable.

. 17 is omitted by Ribbeck as spurious.

l. 19. **upilio**, a variant form of **opilio**, is found in some MSS. See note on the derivation.

Ribbeck marks the loss of a line after l. 41 and l. 46.

BUCOLICA.

ECLOGA I.

MELIBOEUS. TITYRUS.

Meliboeus.

TITYRE, tu patulae recubans sub tegmine fagi
silvestrem tenui musam meditaris avena;
nos patriae fines et dulcia linquimus arva.
Nos patriam fugimus; tu, Tityre, lentus in umbra
formosam resonare doces Amaryllida silvas.

Tityrus.

O Meliboee, deus nobis haec otia fecit.
Namque erit ille mihi semper deus, illius aram
saepe tener nostris ab ovilibus imbuet agnus.
Ille meas erráre boves, ut cernis, et ipsum
ludere quae vellem calamo permisit agresti.

Meliboeus.

Non equidem invideo, miror magis: undique totis
usque adeo turbatur agris. En ipse capellas
protinus aeger ago: hanc etiam vix, Tityre, duco.
Hic inter densas corylos modo namque gemellos
spem gregis, ah, silice in nuda conixa reliquit.

Saepe malum hoc nobis, si mens non laeva fuisset,
de caelo tactas memini praedicere quercus.
Sed tamen iste deus qui sit da, Tityre, nobis.

Tityrus.

Urbem quam dicunt Romam, Meliboee, putavi
stultus ego huic nostrae similem, quo saepe solemus
pastores ovium teneros depellere fetus.
Sic canibus catulos similes, sic matribus haedos
noram, sic parvis componere magna solebam.
Verum haec tantum alias inter caput extulit urbes,
quantum lenta solent inter viburna cupressi.

Meliboeus.

Et quae tanta fuit Romam tibi causa videndi?

Tityrus.

Libertas, quae sera tamen respexit inertem,
candidior postquam tondenti barba cadebat;
respexit tamen et longo post tempore venit,
postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
nec spes libertatis erat nec cura peculi.
Quamvis multa meis exiret victima saeptis,
pinguis et ingratae premeretur caseus urbi,
non umquam gravis aere domum mihi dextra redibat.

Meliboeus.

Mirabar quid maesta deos, Amarylli, vocares;
cui pendere sua patereris in arbore poma:
Tityrus hinc aberat. Ipsae te, Tityre, pinus,
ipsi te fontes, ipsa haec arbusta vocabant.

Tityrus.

Quid facerem? neque servitio me exire licebat
nec tam praesentes alibi cognoscere divos.
Hic illum vidi iuvenem, Meliboee, quotannis
bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti:
'Pascite ut ante boves, pueri: submittite tauros.'

Meliboeus.

Fortunate senex, ergo tua rura manebunt,
et tibi magna satis, quamvis lapis omnia nudus
limosoque palus obducat pascua iunco.
non insueta graves tentabunt pabula fetas,
nec mala vicini pecoris contagia laedent.
Fortunate senex, hic inter flumina nota
et fontes sacros frigus captabis opacum.
Hinc tibi, quae semper, vicino ab limite saepes,
Hyblaeis apibus florem depasta salicti,
saepe levi somnum suadebit inire susurro:
hinc alta sub rupe canet frondator ad auras;
nec tamen interea raucae, tua cura, palumbes
nec gemere aëria cessabit turtur ab ulmo.

Tityrus.

Ante leves ergo pascentur in aethere cervi,
et freta destituent nudos in litore pisces;
ante pererratis amborum finibus exul
aut Ararim Parthus bibet aut Germania Tigrim,
quam nostro illius labatur pectore vultus.

Meliboeus.

At nos hinc alii sitientes ibimus Afros,
pars Scythiam et rapidum cretae veniemus Oaxen
et penitus toto divisos orbe Britannos.
En umquam patrios longo post tempore fines,
pauperis et tuguri congestum caespite culmen
post aliquot, mea regna videns, mirabor aristas?
Impius haec tam culta novalia miles habebit,
barbarus has segetes: en quo discordia cives
produxit miseros, his nos consevimus agros!
Insere nunc, Meliboee, piros: pone ordine vites.
Ite meae, felix quondam pecus, ite capellae.
Non ego vos posthac viridi proiectus in antro
dumosa pendere procul de rupe videbo;
carmina nulla canam; non me pascente, capellae,
florentem cytisum et salices carpetis amaras.

Tityrus.

Hic tamen hanc mecum poteras requiescere noctem
fronde super viridi: sunt nobis mitia poma,
castaneae molles et pressi copia lactis.
Et iam summa procul villarum culmina fumant,
maioresque cadunt altis de montibus umbrae.

ECLOGA II.

Formosum pastor Corydon ardebat Alexim,
delicias domini; nec quid speraret habebat.
Tantum inter densas, umbrosa cacumina, fagos
assidue veniebat. Ibi haec incondita solus

montibus et silvis studio iactabat inani:
'O crudelis Alexi, nihil mea carmina curas?
nil nostri miserere? mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
nunc virides etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
allia serpyllumque herbas contundit olentes.
At mecum raucis, tua dum vestigia lustro,
sole sub ardenti resonant arbusta cicadis.
Nonne fuit satius tristes Amaryllidis iras
atque superba pati fastidia? nonne Menalcan,
quamvis ille niger, quamvis tu candidus esses?
O formose puer, nimium ne crede colori;
alba ligustra cadunt, vaccinia nigra leguntur.
Despectus tibi sum, nec qui sim quaeris, Alexi,
quam dives pecoris, nivei quam lactis abundans:
mille meae Siculis errant in montibus agnae;
lac mihi non aestate novum, non frigore defit.
Canto, quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho.
Nec sum adeo informis: nuper me in litore vidi,
cum placidum ventis staret mare; non ego Daphnim
iudice te metuam, si numquam fallit imago.
O tantum libeat mecum tibi sordida rura
atque humiles habitare casas, et figere cervos,
haedorumque gregem viridi compellere hibisco!
Mecum una in silvis imitabere Pana canendo.
Pan primum calamos cera coniungere plures
instituit, Pan curat oves oviumque magistros.
Nec te paeniteat calamo trivisse labellum:

haec eadem ut sciret, quid non faciebat Amyntas?
Est mihi disparibus septem compacta cicutis
fistula, Damoetas dono mihi quam dedit olim
et dixit moriens: "Te nunc habet ista secundum:"
Dixit Damoetas, invidit stultus Amyntas.
Praeterea duo, nec tuta mihi valle reperti,
capreoli, sparsis etiam nunc pellibus albo;
bina die siccant ovis ubera: quos tibi servo.
Iam pridem a me illos abducere Thestylis orat;
et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis
ecce ferunt Nymphae calathis; tibi candida Nais,
pallentes violas et summa papavera carpens,
narcissum et florem iungit bene olentis anethi;
tum casia atque aliis intexens suavibus herbis
mollia luteola pingit vaccinia caltha.
Ipse ego cana legam tenera lanugine mala
castaneasque nuces, mea quas Amaryllis amabat;
addam cerea pruna: honos erit huic quoque pomo;
et vos, o lauri, carpam et te, proxima myrte,
sic positae quoniam suaves miscetis odores.
Rusticus es, Corydon: nec munera curat Alexis,
nec, si muneribus certes, concedat Iollas.
Heu heu! quid volui misero mihi? floribus austrum
perditus et liquidis immisi fontibus apros.
Quem fugis, ah, demens? habitarunt di quoque silvas
Dardaniusque Paris. Pallas quas condidit arces
ipsa colat: nobis placeant ante omnia silvae.
Torva leaena lupum sequitur, lupus ipse capellam,
florentem cytisum sequitur lasciva capella,

te Corydon, o Alexi: trahit sua quemque voluptas.
Aspice, aratra iugo referunt suspensa iuvenci,
et sol crescentes decedens duplicat umbras:
me tamen urit amor: quis enim modus adsit amori?
Ah Corydon Corydon, quae te dementia cepit?
Semiputata tibi frondosa vitis in ulmo est.
Quin tu aliquid saltem potius, quorum indiget usus,
viminibus mollique paras detexere iunco?
invenies alium, si te hic fastidit, Alexim.'

ECLOGA III.

MENALCAS. DAMOETAS. PALAEMON.

Menalcas.

Dic mihi, Damoeta, cuium pecus? an Meliboei?

Damoetas.

Non, verum Aegonis; nuper mihi tradidit Aegon.

Menalcas.

Infelix o semper oves pecus! ipse Neaeram
dum fovet ac ne me sibi praeferat illa veretur,
hic alienus oves custos bis mulget in hora,
et sucus pecori et lac subducitur agnis.

Damoetas.

Parcius ista viris tamen obiicienda memento.
Novimus et qui te, transversa tuentibus hircis,
et quo—sed faciles Nymphae risere—sacello.

Menalcas.

Tum, credo, cum me arbustum videre Miconis
atque mala vites incidere falce novellas.

Damoetas.

Aut hic ad veteres fagos cum Daphnidis arcum
fregisti et calamos: quae tu, perverse Menalca,
et cum vidisti puero donata, dolebas,
et si non aliqua nocuisses, mortuus esses.

Menalcas.

Quid domini faciant, audent cum talia fures?
Non ego te vidi Damonis, pessime, caprum
excipere insidiis, multum latrante Lycisca?
et cum clamarem 'Quo nunc se proripit ille?
Tityre, coge pecus?' tu post carecta latebas.

Damoetas.

An mihi cantando victus non redderet ille
quem mea carminibus meruisset fistula caprum?
Si nescis, meus ille caper fuit; et mihi Damon
ipse fatebatur; sed reddere posse negabat.

Menalcas.

Cantando tu illum? aut umquam tibi fistula cera
iuncta fuit? non tu in triviis, indocte, solebas
stridenti miserum stipula disperdere carmen?

Damoetas.

Vis ergo inter nos quid possit uterque vicissim
experiamur? ego hanc vitulam (ne forte recuses,

bis venit ad mulctram, binos alit ubere fetus)
depono: tu dic, mecum quo pignore certes.

Menalcas.

De grege non ausim quicquam deponere tecum:
est mihi namque domi pater, est iniusta noverca;
bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere maius,
(insanire libet quoniam tibi) pocula ponam
fagina, caelatum divini opus Alcimedontis:
lenta quibus torno facili superaddita vitis
diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon et—quis fuit alter,
descripsit radio totum qui gentibus orbem,
tempora quae messor, quae curvus arator haberet?
necdum illis labra admovi, sed condita servo.

Damoetas.

Et nobis idem Alcimedon duo pocula fecit,
et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentes;
necdum illis labra admovi, sed condita servo.
Si ad vitulam spectas, nihil est quod pocula laudes.

Menalcas.

Numquam hodie effugies; veniam quocumque vocaris;
audiat haec tantum—vel qui venit ecce Palaemon.
Efficiam, posthac ne quemquam voce lacessas.

Damoetas.

Quin age, si quid habes: in me mora non erit ulla,
nec quemquam fugio; tantum, vicine Palaemon,
sensibus haec imis (res est non parva) reponas.

Palaemon.

Dicite, quandoquidem in molli consedimus herba,
et nunc omnis ager, nunc omnis parturit arbos,
nunc frondent silvae, nunc formosissimus annus.
Incipe, Damoeta; tu deinde sequere, Menalca.
Alternis dicetis; amant alterna Camenae.

Damoetas.

Ab Iove principium, Musae: Iovis omnia plena;
ille colit terras; illi mea carmina curae.

Menalcas.

Et me Phoebus amat; Phoebo sua semper apud me
munera sunt, lauri et suave rubens hyacinthus.

Damoetas.

Malo me Galatea petit, lasciva puella,
et fugit ad salices, et se cupit ante videri.

Menalcas.

At mihi sese offert ultro meus ignis Amyntas,
notior ut iam sit canibus non Delia nostris.

Damoetas.

Parta meae Veneri sunt munera: namque notavi
ipse locum, aëriae quo congessere palumbes.

Menalcas.

Quod potui, puero silvestri ex arbore lecta
aurea mala decem misi; cras altera mittam.

Damoetas.

O quotiens et quae nobis Galatea locuta est!
partem aliquam, venti, divum referatis ad aures.

Menalcas.

Quid prodest quod me ipse animo non spernis, Amynta,
si, dum tu sectaris apros, ego retia servo?

Damoetas.

Phyllida mitte mihi: meus est natalis, Iolla;
cum faciam vitula pro frugibus, ipse venito.

Menalcas.

Phyllida amo ante alias: nam me discedere flevit,
et longum 'Formose, vale vale,' inquit, Iolla.

Damoetas.

Triste lupus stabulis, maturis frugibus imbres,
arboribus venti, nobis Amaryllidis irae.

Menalcas.

Dulce satis umor, depulsis arbutus haedis,
lenta salix feto pecori, mihi solus Amyntas.

Damoetas.

Pollio amat nostram, quamvis est rustica, Musam:
Pierides, vitulam lectori pascite vestro.

Menalcas.

Pollio et ipse facit nova carmina: pascite taurum,
iam cornu petat et pedibus qui spargat harenam.

Damoetas.

Qui te, Pollio, amat, veniat quo te quoque gaudet;
mella fluant illi, ferat et rubus asper amomum.

Menalcas.

Qui Bavium non odit, amet tua carmina, Maevi,
atque idem iungat vulpes et mulgeat hircos.

Damoetas.

Qui legitis flores et humi nascentia fraga,
frigidus, o pueri, fugite hinc, latet anguis in herba.

Menalcas.

Parcite, oves, nimium procedere: non bene ripae
creditur; ipse aries etiam nunc vellera siccat.

Damoetas.

Tityre, pascentes a flumine reice capellas;
ipse, ubi tempus erit, omnes in fonte lavabo.

Menalcas.

Cogite oves, pueri; si lac praeceperit aestus,
ut nuper, frustra pressabimus ubera palmis.

Damoetas.

Heu heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro.

Menalcas.

His certe neque amor causa est: vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.

Damoetas.

Dic, quibus in terris—et eris mihi magnus Apollo—
tres pateat caeli spatium non amplius ulnas.

Menalcas.

Dic, quibus in terris inscripti nomina regum
nascantur flores; et Phyllida solus habeto.

Palaemon.

Non nostrum inter vos tantas componere lites.
Et vitula tu dignus et hic; et quisquis amores
aut metuet dulces, aut experietur amaros.
Claudite iam rivos, pueri: sat prata biberunt.

ECLOGA IV.

SICELIDES Musae, paulo maiora canamus!
Non omnes arbusta iuvant humilesque myricae;
si canimus silvas, silvae sint consule dignae.
Ultima Cumaei venit iam carminis aetas;
magnus ab integro saeclorum nascitur ordo.
Iam redit et virgo, redeunt Saturnia regna;
iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,
casta fave Lucina: tuus iam regnat Apollo.
Teque adeo decus hoc aevi, te consule inibit,
Pollio, et incipient magni procedere menses;
te duce, si qua manent sceleris vestigia nostri,
irrita perpetua solvent formidine terras.
Ille deum vitam accipiet divisque videbit
permixtos heroas, et ipse videbitur illis,
pacatumque reget patriis virtutibus orbem.
At tibi prima, puer, nullo munuscula cultu
errantes hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
ubera, nec magnos metuent armenta leones.

Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
occidet; Assyrium vulgo nascetur amomum.
At simul heroum laudes et facta parentis
iam legere et quae sit poteris cognoscere virtus,
molli paulatim flavescet campus arista,
incultisque rubens pendebit sentibus uva,
et durae quercus sudabunt roscida mella.
Pauca tamen suberunt priscae vestigia fraudis,
quae tentare Thetim ratibus, quae cingere muris
oppida, quae iubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quae vehat Argo
delectos heroas; erunt etiam altera bella,
atque iterum ad Troiam magnus mittetur Achilles.
Hinc, ubi iam firmata virum te fecerit aetas,
cedet et ipse mari vector, nec nautica pinus
mutabit merces: omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem;
robustus quoque iam tauris iuga solvet arator;
nec varios discet mentiri lana colores,
ipse sed in pratis aries iam suave rubenti
murice, iam croceo mutabit vellera luto;
sponte sua sandyx pascentes vestiet agnos.
'Talia saecla,' suis dixerunt 'currite' fusis
concordes stabili fatorum numine Parcae.
Aggredere o magnos (aderit iam tempus) honores,
cara deum suboles, magnum Iovis incrementum.
Aspice convexo nutantem pondere mundum,
terrasque tractusque maris caelumque profundum
aspice venturo laetantur ut omnia saeclo.

O mihi tam longae maneat pars ultima vitae,
spiritus et quantum sat erit tua dicere facta!
non me carminibus vincat nec Thracius Orpheus,
nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam, Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.
Incipe, parve puer, risu cognoscere matrem;
matri longa decem tulerunt fastidia menses.
Incipe, parve puer: cui non risere parentes,
nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V.

MENALCAS. MOPSUS.

Menalcas.

CUR non, Mopse, boni quoniam convenimus ambo,
tu calamos inflare leves, ego dicere versus,
hic corylis mixtas inter considimus ulmos?

Mopsus.

Tu maior; tibi me est aequum parere, Menalca,
sive sub incertas Zephyris motantibus umbras,
sive antro potius succedimus. Aspice ut antrum
silvestris raris sparsit labrusca racemis.

Menalcas.

Montibus in nostris solus tibi certat Amyntas.

Mopsus.

Quid, si idem certet Phoebum superare canendo?

Menalcas.

Incipe, Mopse, prior, si quos aut Phyllidis ignes
aut Alconis habes laudes aut iurgia Codri.
Incipe; pascentes servabit Tityrus haedos.

Mopsus.

Immo haec, in viridi nuper quae cortice fagi
carmina descripsi et modulans alterna notavi,
experiar; tu deinde iubeto ut certet Amyntas.

Menalcas.

Lenta salix quantum pallenti cedit olivae,
puniceis humilis quantum saliunca rosetis,
iudicio nostro tantum tibi cedit Amyntas.
Sed tu desine plura, puer; successimus antro.

Mopsus.

Extinctum Nymphae crudeli funere Daphnim
flebant (vos coryli testes et flumina Nymphis),
cum complexa sui corpus miserabile nati
atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus
frigida, Daphni, boves ad flumina; nulla neque amnem
libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Poenos etiam ingemuisse leones
interitum montesque feri silvaeque loquuntur.
Daphnis et Armenias curru subiungere tigres
instituit, Daphnis thiasos inducere Bacchi
et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae,
ut gregibus tauri, segetes ut pinguibus arvis,

tu decus omne tuis. Postquam te fata tulerunt,
ipsa Pales agros atque ipse reliquit Apollo.
Grandia saepe quibus mandavimus hordea sulcis,
infelix lolium et steriles nascuntur avenae;
pro molli viola, pro purpureo narcisso
carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras,
pastores, mandat fieri sibi talia Daphnis;
et tumulum facite, et tumulo superaddite carmen:
'Daphnis ego in silvis, hinc usque ad sidera notus,
formosi pecoris custos, formosior ipse.'

Menalcas.

Tale tuum carmen nobis, divine poeta,
quale sopor fessis in gramine, quale per aestum
dulcis aquae saliente sitim restinguere rivo.
Nec calamis solum aequiperas, sed voce magistrum.
Fortunate puer, tu nunc eris alter ab illo.
Nos tamen haec quocumque modo tibi nostra vicissim
dicemus, Daphnimque tuum tollemus ad astra;
Daphnin ad astra feremus: amavit nos quoque Daphnis.

Mopsus.

An quicquam nobis tali sit munere maius?
et puer ipse fuit cantari dignus, et ista
iam pridem Stimichon laudavit carmina nobis.

Menalcas.

Candidus insuetum miratur limen Olympi
sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet Dryadasque puellas.

Nec lupus insidias pecori nec retia cervis
ulla dolum meditantur; amat bonus otia Daphnis.
Ipsi laetitia voces ad sidera iactant
intonsi montes; ipsae iam carmina rupes,
ipsa sonant arbusta: 'Deus, deus ille, Menalca.'
Sis bonus o felixque tuis! en quattuor aras:
ecce duas tibi, Daphni, duas altaria Phoebo.
Pocula bina novo spumantia lacte quotannis
craterasque duo statuam tibi pinguis olivi;
et multo in primis hilarans convivia Baccho,
ante focum, si frigus erit, si messis, in umbra,
vina novum fundam calathis Ariusia nectar.
Cantabunt mihi Damoetas et Lyctius Aegon;
saltantes Satyros imitabitur Alphesiboeus.
Haec tibi semper erunt, et cum sollemnia vota
reddemus Nymphis, et cum lustrabimus agros.
Dum iuga montis aper, fluvios dum piscis amabit,
dumque thymo pascentur apes, dum rore cicadae,
semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quotannis
agricolae facient; damnabis tu quoque votis.

Mopsus.

Quae tibi, quae tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus austri
nec percussa iuvant fluctu tam litora, nec quae
saxosas inter decurrunt flumina valles.

Menalcas.

Hac te nos fragili donabimus ante cicuta.
Haec nos 'Formosum Corydon ardebat Alexim,'
haec eadem docuit 'Cuium pecus? an Meliboei?'

Mopsus.

At tu sume pedum, quod, me cum saepe rogaret,
non tulit Antigenes (et erat tunc dignus amari)
formosum paribus nodis atque aere, Menalca.

ECLOGA VI.

Prima Syracosio dignata est ludere versu
nostra neque erubuit silvas habitare Thalia.
Cum canerem reges et proelia, Cynthius aurem
vellit, et admonuit: 'Pastorem, Tityre, pingues
pascere oportet oves, deductum dicere carmen.'
Nunc ego (namque super tibi erunt qui dicere laudes,
Vare, tuas cupiant et tristia condere bella)
agrestem tenui meditabor harundine musam.
Non iniussa cano. Si quis tamen haec quoque, si quis
captus amore leget, te nostrae, Vare, myricae,
te nemus omne canet; nec Phoebo gratior ulla est,
quam sibi quae Vari praescripsit pagina nomen.
Pergite, Pierides. Chromis et Mnasyllus in antro
Silenum pueri somno videre iacentem,
inflatum hesterno venas, ut semper, Iaccho:
serta procul tantum capiti delapsa iacebant,
et gravis attrita pendebat cantharus ansa.
Aggressi (nam saepe senex spe carminis ambo
luserat) iniiciunt ipsis ex vincula sertis.
Addit se sociam timidisque supervenit Aegle,
Aegle, Naiadum pulcherrima, iamque videnti
sanguineis frontem moris et tempora pingit.
Ille dolum ridens 'Quo vincula nectitis?' inquit.

'Solvite me, pueri: satis est potuisse videri.
Carmina quae vultis cognoscite; carmina vobis,
huic aliud mercedis erit.' Simul incipit ipse.
Tum vero in numerum Faunosque ferasque videres
ludere, tum rigidas motare cacumina quercus:
nec tantum Phoebo gaudet Parnasia rupes,
nec tantum Rhodope miratur et Ismarus Orphea.
Namque canebat, uti magnum per inane coacta
semina terrarumque animaeque marisque fuissent
et liquidi simul ignis; ut his exordia primis
omnia et ipse tener mundi concreverit orbis;
tum durare solum et discludere Nerea ponto
coeperit et rerum paulatim sumere formas;
iamque novum terrae stupeant lucescere solem
altius, atque cadant summotis nubibus imbres;
incipiant silvae cum primum surgere, cumque
rara per ignaros errent animalia montes.
Hinc lapides Pyrrhae iactos, Saturnia regna,
Caucasiasque refert volucres furtumque Promethei.
His adiungit, Hylan nautae quo fonte relictum
clamassent, ut litus 'Hyla Hyla' omne sonaret;
et fortunatum, si numquam armenta fuissent,
Pasiphaen nivei solatur amore iuvenci.
Ah virgo infelix, quae te dementia cepit!
Proetides implerunt falsis mugitibus agros,
at non tam turpes pecudum tamen ulla secuta est
concubitus, quamvis collo timuisset aratrum,
et saepe in levi quaesisset cornua fronte.
Ah virgo infelix, tu nunc in montibus erras:
ille latus niveum molli fultus hyacintho

ilice sub nigra pallentes ruminat herbas,
aut aliquam in magno sequitur grege. 'Claudite, Nymphae,
Dictaeae Nymphae, nemorum iam claudite saltus,
si qua forte ferant oculis sese obvia nostris
errabunda bovis vestigia; forsitan illum
aut herba captum viridi aut armenta secutum
perducant aliquae stabula ad Gortynia vaccae.'
Tum canit Hesperidum miratam mala puellam;
tum Phaethontiadas musco circumdat amarae
corticis, atque solo proceras erigit alnos.
Tum canit, errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum,
utque viro Phoebi chorus assurrexerit omnis;
ut Linus haec illi divino carmine pastor
floribus atque apio crines ornatus amaro
dixerit: 'Hos tibi dant calamos, en accipe, Musae,
Ascraeo quos ante seni, quibus ille solebat
cantando rigidas deducere montibus ornos.
His tibi Grynei nemoris dicatur origo,
ne quis sit lucus, quo se plus iactet Apollo.'
Quid loquar, aut Scyllam Nisi, quam fama secuta est
candida succinctam latrantibus inguina monstris
Dulichias vexasse rates et gurgite in alto
ah! timidos nautas canibus lacerasse marinis:
aut ut mutatos Terei narraverit artus,
quas illi Philomela dapes, quae dona pararit,
quo cursu deserta petiverit, et quibus ante
infelix sua tecta supervolitaverit alis?
Omnia, quae Phoebo quondam meditante beatus
audiit Eurotas iussitque ediscere lauros,

ille canit (pulsae referunt ad sidera valles),
cogere donec oves stabulis numerumque referri
iussit et invito processit Vesper Olympo.

ECLOGA VII.

MELIBOEUS. CORYDON. THYRSIS.

Meliboeus.

FORTE sub arguta consederat ilice Daphnis,
compulerantque greges Corydon et Thyrsis in unum,
Thyrsis oves, Corydon distentas lacte capellas,
ambo florentes aetatibus, Arcades ambo,
et cantare pares et respondere parati.
Huc mihi, dum teneras defendo a frigore myrtos,
vir gregis ipse caper deerraverat; atque ego Daphnim
aspicio. Ille ubi me contra videt, 'Ocius' inquit
'huc ades, o Meliboee; caper tibi salvus et haedi;
et, si quid cessare potes, requiesce sub umbra.
Huc ipsi potum venient per prata iuvenci;
hic virides tenera praetexit harundine ripas
Mincius, eque sacra resonant examina quercu.'
Quid facerem? neque ego Alcippen nec Phyllida habebam,
depulsos a lacte domi quae clauderet agnos,
et certamen erat, Corydon cum Thyrside, magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
coepere; alternos Musae meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis.

Corydon.

Nymphae, noster amor, Libethrides, aut mihi carmen,
quale meo Codro, concedite (proxima Phoebi
versibus ille facit) aut, si non possumus omnes,
hic arguta sacra pendebit fistula pinu.

Thyrsis.

Pastores, hedera crescentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro;
aut, si ultra placitum laudarit, baccare frontem
cingite, ne vati noceat mala lingua futuro.

Corydon.

Saetosi caput hoc apri tibi, Delia, parvus
et ramosa Micon vivacis cornua cervi.
Si proprium hoc fuerit, levi de marmore tota
puniceo stabis suras evincta cothurno.

Thyrsis.

Sinum lactis et haec te liba, Priape, quotannis
expectare sat est: custos es pauperis horti.
nunc te marmoreum pro tempore fecimus; at tu
si fetura gregem suppleverit, aureus esto.

Corydon.

Nerine Galatea, thymo mihi dulcior Hyblae,
candidior cycnis, hedera formosior alba,
cum primum pasti repetent praesaepia tauri.
si qua tui Corydonis habet te cura, venito.

Thyrsis.

Immo ego Sardoniis videar tibi amarior herbis.
horridior rusco, proiecta vilior alga,

si mihi non haec lux toto iam longior anno est.
Ite domum pasti, si quis pudor, ite iuvenci.

Corydon.

Muscosi fontes et somno mollior herba,
et quae vos rara viridis tegit arbutus umbra,
solstitium pecori defendite; iam venit aestas
torrida, iam laeto turgent in palmite gemmae.

Thyrsis.

Hic focus et taedae pingues, hic plurimus ignis
semper et assidua postes fuligine nigri;
hic tantum Boreae curamus frigora, quantum
aut numerum lupus aut torrentia flumina ripas.

Corydon.

Stant et iuniperi et castaneae hirsutae;
strata iacent passim sua quaeque sub arbore poma;
omnia nunc rident; at si formosus Alexis
montibus his abeat, videas et flumina sicca.

Thyrsis.

Aret ager; vitio moriens sitit aëris herba;
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri.

Corydon.

Populus Alcidae gratissima, vitis Iaccho,
formosae myrtus Veneri, sua laurea Phoebo;
Phyllis amat corylos; illas dum Phyllis amabit,
nec myrtus vincet corylos nec laurea Phoebi.

Thyrsis.

Fraxinus in silvis pulcherrima, pinus in hortis,
populus in fluviis, abies in montibus altis:
saepius at si me, Lycida formose, revisas,
fraxinus in silvis cedat tibi, pinus in hortis.

Meliboeus.

Haec memini, et victum frustra contendere Thyrsim.
Ex illo Corydon Corydon est tempore nobis.

ECLOGA VIII.

Pastorum musam Damonis et Alphesiboei,
immemor herbarum quos est mirata iuvenca
certantes, quorum stupefactae carmine lynces,
et mutata suos requierunt flumina cursus,
Damonis musam dicemus et Alphesiboei.
  Tu mihi, seu magni superas iam saxa Timavi,
sive oram Illyrici legis aequoris,—en erit umquam
ille dies, mihi cum liceat tua dicere facta?
En erit ut liceat totum mihi ferre per orbem
sola Sophocleo tua carmina digna cothurno?
A te principium, tibi desinet. Accipe iussis
carmina coepta tuis, atque hanc sine tempora circum
inter victrices hederam tibi serpere laurus.
  Frigida vix caelo noctis decesserat umbra,
cum ros in tenera pecori gratissimus herba:
incumbens tereti Damon sic coepit olivae.

Damon.

'Nascere, praeque' diem veniens age, Lucifer, almum,
coniugis indigno Nysae deceptus amore

dum queror, et divos, quamquam nil testibus illis
profeci, extrema moriens tamen adloquor hora.
Incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentes
semper habet; semper pastorum ille audit amores
Panaque, qui primus calamos non passus inertes.
Incipe Maenalios mecum, mea tibia, versus.
Mopso Nysa datur: quid non speremus amantes?
Iungentur iam gryphes equis, aevoque sequenti
cum canibus timidi venient ad pocula dammae.
Incipe Maenalios mecum, mea tibia, versus.
Mopse, novas incide faces: tibi ducitur uxor;
sparge, marite, nuces; tibi deserit Hesperus Oetam.
Incipe Maenalios mecum, mea tibia, versus.
O digno coniuncta viro, dum despicis omnes,
dumque tibi est odio mea fistula dumque capellae
hirsutumque supercilium promissaque barba,
nec curare deum credis mortalia quemquam.
Incipe Maenalios mecum, mea tibia, versus.
Saepibus in nostris parvam te roscida mala
(dux ego vester eram) vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
iam fragiles poteram ab terra contingere ramos.
Ut vidi, ut perii, ut me malus abstulit error!
Incipe Maenalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor. Duris in cotibus illum
aut Tmaros aut Rhodope aut extremi Garamantes
nec generis nostri puerum nec sanguinis edunt.
Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem

commaculare manus; crudelis tu quoque, mater:
crudelis mater magis, an puer improbus ille?
improbus ille puer; crudelis tu quoque, mater.
  Incipe Maenalios mecum, mea tibia, versus.
Nunc et oves ultro fugiat lupus, aurea durae
mala ferant quercus, narcisso floreat alnus,
pinguia corticibus sudent electra myricae,
certent et cycnis ululae, sit Tityrus Orpheus,
Orpheus in silvis, inter delphinas Arion,
  (Incipe Maenalios mecum, mea tibia, versus)
omnia vel medium fiant mare. Vivite, silvae:
praeceps aërii specula de montis in undas
deferar; extremum hoc munus morientis habeto.
  Desine Maenalios, iam desine, tibia, versus.'
  Haec Damon: vos, quae responderit Alphesiboeus,
dicite, Pierides; non omnia possumus omnes.

Alphesiboeus.

'Effer aquam, et molli cinge haec altaria vitta,
verbenasque adole pingues et mascula tura,
coniugis ut magicis sanos avertere sacris
experiar sensus; nihil hic nisi carmina desunt:
  ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel caelo possunt deducere Lunam;
carminibus Circe socios mutavit Ulixi;
frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Terna tibi haec primum triplici diversa colore
licia circumdo, terque haec altaria circum
effigiem duco; numero deus impare gaudet.

Ducite ab urbe domum, mea carmina, ducite Daphnim.
Necte tribus nodis ternos, Amarylli, colores;
necte, Amarylli, modo et "Veneris" dic "vincula necto."
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Limus ut hic durescit, et haec ut cera liquescit
uno eodemque igni, sic nostro Daphnis amore.
Sparge molam, et fragiles incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Talis amor Daphnim, qualis cum fessa iuvencum
per nemora atque altos quaerendo bucula lucos
propter aquae rivum viridi procumbit in ulva,
perdita, nec serae meminit decedere nocti,
talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has olim exuvias mihi perfidus ille reliquit,
pignora cara sui: quae nunc ego limine in ipso,
terra, tibi mando; debent haec pignora Daphnim.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque haec Ponto mihi lecta venena
ipse dedit Moeris; nascuntur plurima Ponto;
his ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris
atque satas alio vidi traducere messes.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Fer cineres, Amarylli, foras rivoque fluenti
transque caput iace, nec respexeris. His ego Daphnim
aggrediar; nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Aspice: corripuit tremulis altaria flammis

sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
Parcite, ab urbe venit, iam parcite, carmina, Daphnis.'

ECLOGA IX.

LYCIDAS. MOERIS.

Lycidas.

Quo te, Moeri, pedes? an, quo via ducit, in urbem?

Moeris.

O Lycida, vivi pervenimus, advena nostri
(quod numquam veriti sumus) ut possessor agelli
diceret 'haec mea sunt; veteres migrate coloni.'
Nunc victi tristes, quoniam Fors omnia versat,
hos illi (quod nec vertat bene) mittimus haedos.

Lycidas.

Certe equidem audieram, qua se subducere colles
incipiunt mollique iugum demittere clivo,
usque ad aquam et veteres, iam fracta cacumina, fagos
omnia carminibus vestrum servasse Menalcan.

Moeris.

Audieras: et fama fuit; sed carmina tantum
nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.
Quod nisi me quacumque novas incidere lites
ante sinistra cava monuisset ab ilice cornix,
nec tuus hic Moeris nec viveret ipse Menalcas.

Lycidas.

Heu, cadit in quemquam tantum scelus? heu, tua nobis
paene simul tecum solatia rapta, Menalca?
Quis caneret Nymphas? Quis humum florentibus herbis
spargeret, aut viridi fontes induceret umbra?
Vel quae sublegi tacitus tibi carmina nuper,
cum te ad delicias ferres Amaryllida nostras:
'Tityre, dum redeo (brevis est via) pasce capellas,
et potum pastas age, Tityre, et inter agendum
occursare capro (cornu ferit ille) caveto.'

Moeris.

Immo haec, quae Varo necdum perfecta canebat:
'Vare, tuum nomen, superet modo Mantua nobis,
Mantua vae miserae nimium vicina Cremonae,
cantantes sublime ferent ad sidera cycni.'

Lycidas.

Sic tua Cyrneas fugiant examina taxos,
sic cytiso pastae distendant ubera vaccae:
incipe, si quid habes. Et me fecere poetam
Pierides, sunt et mihi carmina, me quoque dicunt
vatem pastores; sed non ego credulus illis.
Nam neque adhuc Vario videor nec dicere Cinna
digna, sed argutos inter strepere anser olores.

Moeris.

Id quidem ago et tacitus, Lycida, mecum ipse voluto,
si valeam meminisse; neque est ignobile carmen.
'Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum, varios hic flumina circum

fundit humus flores, hic candida populus antro
imminet et lentae texunt umbracula vites:
huc ades; insani feriant sine litora fluctus.'

Lycidas.

Quid, quae te pura solum sub nocte canentem
audieram? numeros memini, si verba tenerem.
'Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionaei processit Caesaris astrum,
astrum, quo segetes gauderent frugibus et quo
duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes.'

Moeris.

Omnia fert aetas, animum quoque; saepe ego longos
cantando puerum memini me condere soles:
nunc oblita mihi tot carmina; vox quoque Moerim
iam fugit ipsa; lupi Moerim videre priores.
Sed tamen ista satis referet tibi saepe Menalcas.

Lycidas.

Causando nostros in longum ducis amores.
Et nunc omne tibi stratum silet aequor, et omnes,
aspice, ventosi ceciderunt murmuris aurae.
Hinc adeo media est nobis via; namque sepulcrum
incipit apparere Bianoris: hic, ubi densas
agricolae stringunt frondes, hic, Moeri, canamus:
hic haedos depone, tamen veniemus in urbem.
Aut si, nox pluviam ne colligat ante, veremur,
cantantes licet usque (minus via laedit) eamus;
cantantes ut eamus, ego hoc te fasce levabo.

Moeris.

Desine plura, puer, et quod nunc instat agamus:
carmina tum melius, cum venerit ipse, canemus.

ECLOGA X.

Gallus.

Extremum hunc, Arethusa, mihi concede laborem.
Pauca meo Gallo, sed quae legat ipsa Lycoris,
carmina sunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam:
incipe; sollicitos Galli dicamus amores,
dum tenera attondent simae virgulta capellae.
Non canimus surdis; respondent omnia silvae.
Quae nemora aut qui vos saltus habuere, puellae
Naïdes, indigno cum Gallus amore peribat?
Nam neque Parnasi vobis iuga, nam neque Pindi
ulla moram fecere, neque Aonie Aganippe.
Illum etiam lauri, etiam flevere myricae,
pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
Stant et oves circum (nostri nec paenitet illas,
nec te paeniteat pecoris, divine poeta;
et formosus oves ad flumina pavit Adonis):
venit et upilio, tardi venere subulci,
uvidus hiberna venit de glande Menalcas.
Omnes 'unde amor iste' rogant 'tibi?' Venit Apollo:
'Galle, quid insanis?' inquit, 'tua cura Lycoris

perque nives alium perque horrida castra secuta est.'
Venit et agresti capitis Silvanus honore
florentes ferulas et grandia lilia quassans.
Pan deus Arcadiae venit, quem vidimus ipsi
sanguineis ebuli bacis minioque rubentem.
'Ecquis erit modus?' inquit. 'Amor non talia curat:
nec lacrimis crudelis Amor nec gramina rivis
nec cytiso saturantur apes nec fronde capellae.'
Tristis at ille 'Tamen cantabitis, Arcades,' inquit,
'montibus haec vestris, soli cantare periti
Arcades. O mihi tum quam molliter ossa quiescant,
vestra meos olim si fistula dicat amores!
Atque utinam ex vobis unus vestrique fuissem
aut custos gregis aut maturae vinitor uvae!
Certe sive mihi Phyllis sive esset Amyntas,
seu quicumque furor (quid tum, si fuscus Amyntas?
et nigrae violae sunt et vaccinia nigra),
mecum inter salices lenta sub vite iaceret:
serta mihi Phyllis legeret, cantaret Amyntas.
Hic gelidi fontes, hic mollia prata, Lycori,
hic nemus: hic ipso tecum consumerer aevo.
Nunc insanus Amor duri me Martis in armis
tela inter media atque adversos detinet hostes:
tu procul a patria (nec sit mihi credere tantum!)
Alpinas, ah dura, nives et frigora Rheni
me sine sola vides. Ah te ne frigora laedant!
Ah tibi ne teneras glacies secet aspera plantas!
Ibo et Chalcidico quae sunt mihi condita versu
carmina pastoris Siculi modulabor avena.
Certum est in silvis inter spelaea ferarum

malle pati tenerisque meos incidere amores
arboribus: crescent illae, crescetis amores.
Interea mixtis lustrabo Maenala Nymphis,
aut acres venabor apros. Non me ulla vetabunt
frigora Parthenios canibus circumdare saltus.
Iam mihi per rupes videor lucosque sonantes
ire, libet Partho torquere Cydonia cornu
spicula. Tamquam haec sit nostri medicina furoris,
aut deus ille malis hominum mitescere discat!
Iam neque Hamadryades rursus neque carmina nobis
ipsa placent; ipsae rursus concedite silvae.
Non illum nostri possunt mutare labores:
nec si frigoribus mediis Hebrumque bibamus,
Sithoniasque nives hiemis subeamus aquosae,
nec si, cum moriens alta liber aret in ulmo,
Aethiopum versemus oves sub sidere Cancri.
Omnia vincit Amor: et nos cedamus Amori.'

Haec sat erit, divae, vestrum cecinisse poetam,
dum sedet et gracili fiscellam texit hibisco,
Pierides: vos haec facietis maxima Gallo,
Gallo, cuius amor tantum mihi crescit in horas,
quantum vere novo viridis se subiicit alnus.
Surgamus; solet esse gravis cantantibus umbra,
iuniperi gravis umbra, nocent et frugibus umbrae.
Ite domum saturae, venit Hesperus, ite capellae.

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VIRGIL

BUCOLICS

EDITED

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

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NOTES.

FIRST ECLOGUE.

THE date of this Eclogue is assigned to the year 40 B.C. After the battle of Philippi, B.C. 42, large tracts of land throughout Italy were taken from their owners, and assigned to the veterans in the army of the victorious triumvirs. Among the rest Virgil was deprived of his estate near Mantua, notwithstanding his intimacy with Asinius Pollio, at that time *legatus* of Cisalpine Gaul. During the year 41 B.C. Pollio was superseded by Alfenus Varus (see Introduction to Ecl. 9), and by his influence, in combination with Pollio and Cornelius Gallus, the poet obtained from Octavian an order for reinstatement in his property, and wrote this Eclogue to testify his gratitude for the favour.

The dialogue is between two shepherds, one of whom, Meliboeus, ejected from his farm and driven into exile, finds Tityrus reposing under a beech-tree with his flocks around him. He learns how Tityrus had been to Rome and obtained leave to keep possession of his property. Congratulating his neighbour upon his good fortune Meliboeus contrasts his own hard lot, and is moving off, when Tityrus bids him remain for the night with him at his cottage.

The poem is partly real, but mainly allegorical. Tityrus of course represents Virgil himself reinstated in his farm after his successful visit to Rome; nearly all the rest is fiction. Tityrus is introduced as a farm-slave or hind (*vilicus*) going to Rome to buy his liberty (l. 27), presumably from his master, and while there he gets an audience from Octavianus and an order for restitution. But the master is mentioned only by implication, and Tityrus is personally interested as the owner, or at least joint-owner, of the farm. Hence the inevitable confusion, noticed by Prof. Conington on p. 11 of

his Introduction to the Eclogues, between 'the enfranchised slave and the poet secured in his farm': hardly, we think, cleared by the hypothesis that the one incident 'symbolises' the other, since the language of l. 42 plainly describes this interview with Octavian as an incident merely of the visit of Tityrus to Rome, its avowed object being to purchase his freedom. This difficulty might have been avoided, had Virgil chosen, in the assumed character of Tityrus, to reproduce the actual circumstances of his own visit to the capital, and the consequent restoration of his estate. As it is, he has pushed the allegory too far, and the confusion cannot well be got over.

The scenery is chiefly borrowed from the Sicily of Theocritus. Neither hills nor rocks, beeches, chestnuts, or pines are found in the level plain that surrounds Mantua. The marshy lake (l. 48), formed by the overflow of the Mincius, is perhaps the only real feature in the description.

Line 1. The names **Tityrus** and **Amaryllis** (l. 5) are taken from the third Idyll of Theocritus. Τίτυρος is said to be a Doric form of Σάτυρος. Cp. Aelian, *Var. Hist.* 3. 40 Σάτυροι, οἱ ὑπ' ἐνίων Τίτυροι ὀνομαζόμενοι. Amaryllis, from ἀμαρύσσειν. 'to sparkle,' probably means 'bright-eyed.'

2. Cp. 6. 8 'Agrestem tenui meditabor harundine musam,' also 'silvestrem . . . fundere musam' Lucr. 4. 589. **meditaris**, 'study,' 'practise.' Not (probably) by change of *l* to *d* from μελετᾶν, but from the root *med-* in *med-eri*, etc., cognate with **μαθ**-εῖν, **μήδ**-εσθαι. Milton, *Lycidas* 66, has imitated this line by an over-literal rendering, 'meditate the thankless Muse.' Cp. Hor. *Epist.* 2. 2. 76 'versus meditare canoros.' **avena**, 'pipe,' lit. of oats, but whether so trivial an instrument was ever seriously employed may well be doubted. The word may mean any hollow stem or reed (e. g. of the flax-plant. Plin. *N. H.* 19. 1), and is equivalent to the *calamus*, *harundo*, etc., elsewhere mentioned. Hence the 'oaten pipe' came to be the representative instrument of pastoral music. Cp. Spenser, *Shep. Cal.* 1. 72; Milton, *Lyc.* 33, 88.

4, 5. fugimus, 'are exiled from.' So φεύγειν, with or without πατρίδος expressed. **lentus**, 'stretched at ease,' a shortened participial form from stem of *len-is*. It means (1) 'supple,' 'pliant,' l. 26; (2) of limbs 'relaxed,' hence at ease;' (3) 'slow,' of rivers, etc., as 'lento marmore' *A.* 7. 28. **formosam** with **resonare**, 'to ring with (the praises of) Amaryllis' beauty.'

6. deus, i. e. Octavianus, for whom Virgil anticipates divine honours. These were not actually paid to the emperor till 29 B. C.,

after his victory at Actium, nor formally decreed before his death in A. D. 14. See l. 43.

8. ab ovilibus, 'a lamb of our folds.' Cp. Tibull. 2. 1. 57 '*a* pleno memorabile munus ovili.' **imbuet**, sc. *sanguine*. Cp. Theoc. *Epig.* 1. 5 *βωμὸν δ' αἱμάξει κεραὸς τράγος.*

9. errare, 'feed at large,' secure from marauders. **errare boves** and **ipsum ludere** are the direct objects of 'permisit,' = *τὸ πλανᾶσθαι* and *τὸ παίζειν.*

10. ludere, 'to amuse myself' (by song). Cp. 6. 1; *G.* 4. 565 'carmina qui *lusi* pastorum.' **quae vellem**, 'at my pleasure.' If **permisit** is a perfect proper '*has* allowed,' **vellem** for *velim* is noticeable. But **permisit** may be an aorist, 'gave me leave,' on the occasion alluded to in l. 43.

11. magis = *potius*, 'rather do I marvel.' Cp. Catull. 68. 30 'non est turpe, magis miserum est.'

12. usque adeo turbatur, 'such constant rioting is there,' from the lawlessness of the soldiers (l. 70).

13. protinus, 'onward,' as in *A.* 10. 340, and elsewhere, but more often in its derived temporal sense of 'forthwith.' The distinction of spelling, *protinus* or *protenus*, is imaginary; the latter is merely the older form = *porro tenus*. **aeger**, 'sick at heart,' as well as 'tired' with the journey. He was leading by a cord a she-goat, which had just dropt twins.

14, 15. For the position of **namque** cp. 3. 33, *A.* 5. 733 'non me impia namque Tartara habent.' **conixa**, 'after yeaning,' a stronger term than the usual *enixa*. **silice** (usually masc.) refers not to the road, but to the stony soil. Cp. l. 47. It was 'among the hazels' by the roadside that the disaster occurred (C.).

16. malum hoc. The blasting of oak trees was said to portend exile. **laeva** (*σκαιός*), 'stupid.' This phrase is repeated in *A.* 2. 54.

17. de caelo tactas, the regular term for 'struck by lightning,' cp. Livy, 25. 7 'tacta de caelo multa.'

[The line commonly inserted here, 'saepe sinistra cava praedixit ab ilice cornix,' is wanting in the best MSS. and obviously made up from 9. 5.]

18. iste deus, 'that god of yours,' l. 6. **da**, 'tell me.' Cp. Cic. *Acad.* 1. 3. 10 'da mihi nunc.' So 'accipe,' 'hear,' *A.* 2. 65. **qui sit**, perhaps 'what sort,' not simply 'who'; cp. 2. 19, where the sense almost decides the question. But the distinction between *quis* asking the name, and *qui* the nature of a person does not always hold good, and here the answer of Tityrus gives no clue.

19, etc. Tityrus, in rustic fashion, begins with an account of

his impressions of Rome and his reasons for going there, and at last comes to the point in l. 42. **huic nostrae**, i.e. Mantua, the nearest town to Andes, Virgil's birthplace.

21. **depellere**, 'drive home,' from pasture. So *deducere* (uxorem, etc.). Gk. *κατάγειν*.

23. **sic**, 'on this principle,' of comparing things by their size. He had imagined Rome to be merely Mantua on a larger scale, whereas he found that it differed in kind as well.

25. **lenta**, 'pliant.' See on l. 4. **viburna**, properly the 'wayfaring tree' or 'guelder rose' (Keightley). Its branches were used for binding faggots, and any such shrub appears to have been called *viburnum*.

26. **tanta**, 'so urgent,' as to make you go so far as Rome.

27. The wealthier landowners lived in the towns, and cultivated their farms by slave labour under a *vilicus*, who was allowed a certain portion of the profits, called his *peculium* (l. 32). When he had saved enough, he might purchase his liberty from his master. See Dict. Antiq. *s.v.* SERVUS. **sera**, sc. *quamquam*. An industrious slave might save enough for the purpose in four or five years, but Tityrus had been too 'indolent,' while mated with Galatea, to lay by anything. **respexit**, 'regarded' with her favour, like a goddess.

29. **candidior**, 'getting white,' or perhaps 'whiter and whiter.' He is called 'senex' in l. 46. **cadebat**, 'began to fall.'

30. **postquam . . . habet**, 'ever since Amaryllis has been holding me captive.' The pres. denotes a permanent state ('held and still holds'), the perf. **reliquit** one that has ceased to exist ('left me' once for all).

32. **peculi**, 'savings.' See l. 27 n.

34. **ingratae urbi**, 'the thankless town.' Tityrus blames his customers for what was really his own fault, since he spent so much in buying presents for Galatea, that he had little or nothing to take home.

35. Cp. *Moretum*, 83 'Inde domum cervice levis, gravis aere, redibat.'

37. **sua**, emphatic = 'on the tree where they grew,' i.e. just as they were, for Tityrus to gather on his return. Cp. 7. 54.

38. For **aberāt** before a vowel cp. 'tondebāt hyacinthi' *G.* 4. 137. Such lengthening takes place only in the accented syllable (*arsis*) of a foot, generally before a pause, and especially in the third foot. Cp. 3. 97; 7. 23; 9. 66; 10. 69. The last syllable of the imperf. 3rd person was originally long.

39. **vocabant**, 'called thee back,' as if depending upon his care

(C.). **arbusta**, 'orchards' or 'plantations' of trees to which the vines were trained. *Arbustum* is formed like *virgultum*, *salictum*, etc.

40, 41. neque servitio, etc., sc. *alibi* from next line, 'elsewhere' than at Rome. **praesentes**, 'ready to aid.' So 'praesentia numina' *G.* 1. 10, 'praesens divus habebitur' Hor. *Od.* 1. 35. 2. Cp. Psalm 46. 1. For the confusion between the characters of Tityrus as a farm slave going to buy his liberty (l. 40), and Virgil seeking the restitution of his land (l. 41), see introduction to this Eclogue.

42. iuvenem. Cp. *G.* 1. 500 'hunc iuvenem.' Octavian was about twenty-three at this time.

43. bis senos probably indicates a monthly sacrifice. Augustus seems to have been worshipped among the Lares. Cp. Hor. *Od.* 4. 5. 34 'Laribus tuum miscet nomen.'

44. primus = *demum*, 'at length,' when all other means had failed. Cp. *A.* 7. 118 'ea vox . . . prima tulit finem.'

45. submittite, 'rear' for breeding, *ad supplendum gregem*. Cp. *G.* 3. 159 '(vitulos) pecori submittere habendo.' Others translate 'put to yoke' (sc. *iugo*), but this is less likely.

46, 47. ergo, 'so then,' in consequence of what you have told me. **et**, 'and indeed'; i. e. poor as the land is, and with all these drawbacks, your lot is better than mine. **omnia** is best taken with **pascua**, as a general description of the farm, which is partly stony ground and partly marshland formed by the overflow of the Mincius.

49. insueta, 'strange,' i. e. unwholesome. **tentabunt**, 'will try,' i.e. poison. The verb is used of diseases, as in *G.* 3. 441 'turpis oves tentat scabies.' **graves fetas**, probably 'pregnant ewes'; **graves** = *gravidas*, as in *A.* 1. 274, etc. Others, to avoid the tautology with **fetas** (not necessarily an objection), translate 'sickly from yeaning,' comparing 'fetam lupam' *A.* 8. 630. *Feta* appears to be used in both senses, but it is doubtful whether **graves** would be understood to mean 'sickly' without some defining word, as 'morbo' *G.* 3. 95, 'vulnere' Livy 21. 48.

51. flumina, the 'streams' that feed the Mincius; cp. l. 47 n. The rest of the scenery, or most of it, is apparently ideal.

52. sacros, because dedicated to some nymph. Cp. Hor. *Od.* 1. 1. 22 'aut ad aquae lene caput sacrae,' Theoc. 1. 69 Ἄκιδος ἱερὸν ὕδωρ. **frigus captabis**, 'court the cool shade.' Cp. 2. 8.

53. hinc, 'on this side,' opposed to **hinc**, 'on the other side,' l. 56. **quae semper** = *ut semper*, 'as it has ever done'; sc. *suasit* from l. 55. **vicino ab limite** either defines **hinc** (cp. 'huc . . . caeco lateri' *A.* 2. 18), or else goes with **saepes**, 'the hedge on your neighbour's border.' **ab** = 'on,' denoting extension from a

given standpoint. So *a dextra, a sinistra stare, ἐκ δεξιᾶς στῆναι.* The *limes* was a public roadway forming a boundary and often fenced by a hedge. Cp. *G.* 1. 126 'partiri limite campum.'

54. Hyblaeis, a so-called 'literary' or ornamental epithet, Mount Hybla being famed for its honey. Cp. 5. 27; 10. 59 n. Here however it seems to recall those associations with *Sicilian* pastoral which Virgil affects throughout the Bucolics. Cp. 2. 21; 4. 1; 6. 1; 10. 1. **florem depasta**, lit. 'having its flowers fed upon,' the passive verb having a sort of middle force, common in Virgil, and borrowed from Greek usage. Note also that **salicti** is poetically transferred from **saepes** to **florem**, = 'the willow hedge, whose blossoms the bees suck.'

55. Here and in l. 58 the *l* and *r* sounds are 'an echo to the sense.'

56. frondator, 'woodman' or 'dresser,' either of the vine-leaves or of the elms to which they were trained. Cp. 2. 70; 9. 61. The object was to prevent excess of shade by removing superfluous leaves. Full instructions are given in *G.* 2. 365, etc.

57, 58. tua cura, 'your delight.' Cp. 10. 22. **palumbes**, a dialectic (said to be Oscan) form of *columba*. So *pop-ina* from **coc-in** *coqu-ere*, Greek **πέπ-τειν**. **gemere**, 'to coo.' Cp. *ἔστενε τρυγών* Theoc. 7. 141. **aëria**, 'lofty' (3. 69). Cp. Hor. *Od.* 1. 2. 10 'ulmo, Nota quae sedes fuerat columbis.'

59–62 express two distinct types of impossibility, the one drawn from the supposed reversal of nature's laws, the other suggested by Meliboeus' impending exile. Cp. 8. 27, 52. **leves**, better taken with 'pascentur' = 'on the wing,' than as a mere epithet of 'cervi.' **ergo** = 'yes,' taking up the thought from l. 45, where Meliboeus had interrupted him.

60. destituent (with **nudos**, 'uncovered'), not merely 'cast ashore,' which would be nothing wonderful, but 'leave' them there to live and grow.

61. amborum, etc., 'having traversed their respective boundaries.' The names **Ararim, Parthus**, etc., mark the extreme limits of East and West, without pretension to geographical accuracy; the Arar (Saone) being strictly a river of Gaul, not Germany.

63. illius, Octavianus (l. 42). **vultus**, 'his gracious look' (C.).

65. et is disjunctive = 'or,' instead of *pars* or *alii*. Cp. *A.* 6. 616 'saxum ingens volvunt alii radiis*que* rotarum Districti pendent,' where two distinct classes are referred to. **rapidum cretae**, 'chalk-rolling' = *qui rapit cretam* (Servius). Though examples of 'rapidus' with the force of an active participle are wanting, it is argued that Virgil may have so used it by analogy with similar forms, as *timi-*

dus, *cupidus*, etc., = *timens*, *cupiens*, etc. Forbiger and others (including Conington) adopt the common reading **Cretae**, i. e. 'the swift Oaxes of Crete.' The objections, as stated by Dr. Kennedy, are mainly these. (1) There is no proper evidence of a *river* Oaxes existing in Crete, though a town Axos (appearing on coins as Oaxos) is mentioned by Herodotus, 4. 154. (2) We require a river in the extreme East to match the other three extreme points, Africa, Scythia, and Britain. (3) The epithet **rapidum** is ill-suited to what must, if existing, have been a petty stream. This last objection is not insuperable, *rapidum* being a stock epithet of rivers; the other two, especially the first, must be allowed to have great weight. It is also urged that 'Cretae Oaxen,' with *amnem* omitted, is not a Latin phrase; it accords however with Greek idiom, which Virgil is in other instances fond of imitating. Reading then **cretae**, we may suppose **Oaxen** to be a variant form of *Oxum*, a river on the confines of Bactria, described by Curtius as 'turbidus semper.' The change of form may have been made in the analogy of the well-known Araxes, and the reading *Araxen* has been suggested here. Possibly Virgil wrote *Oaxum*, or even *ad Oxum*, which Ladewig has adopted.

66. penitus, 'entirely.' **toto orbe**, either '*from* the whole world,' in reference to its isolated position (Hor. *Od.* 1. 35. 29); or '*by* the whole world,' i.e. from the Oaxes (Oxus). Cp. Ov. *Epist. ex Ponto*, 1. 9. 48 'toto dividor orbe' (K.). This of course depends on the reading of l. 65.

67. en, of strong emotion, = 'ah!' or 'ah well!' Cp. 8. 7; *A.* 4. 534 'en quid ago?'

69. post, 'hereafter,' a resumption of 'longo post tempore.' **aristas** is best taken after **mirabor**, **fines** and **culmen** after **videns**, with **mea regna** in apposition to the latter word—'shall I ever on beholding my native borders and the turf-thatched roof of the poor hut, my former domain, gaze hereafter with wonder on a few ears of corn?'—the result of neglect and bad farming on the part of the invaders. Others take all four accusatives in apposition after **videns mirabor**, 'shall I see with wonder.'

70. impius, 'ruffian' or 'lawless' (l. 12). **novalia**, properly either 'fallows' or land ploughed for the first time, but here 'lands' generally (C.).

71. barbarus, in reference to the foreign auxiliaries serving in Roman armies. **quo**, 'to what a state.'

72. his, 'for such as these,' dat. of advantage. Cp. Cic. *de Sen.* 7. 25 'quaerenti *cui* serat.'

73. insere, 'graft' (9. 73), here in bitter irony, i. e. 'go on *now*

with your farming work.' **nunc** = 'with this before you' (C.). **ordine**, 'in rows,' termed a *quincunx*. Cp. 'indulge ordinibus' *G.* 2. 277, where this mode of planting vines is described.

76. pendere. Cp. Ov. *Ep. ex Ponto*, 1. 8. 51 'pendentes rupe capellas.'

78. florentem cytisum. Cp. 2. 64. The **cytisus** or arborescent lucerne (Kt.) was the favourite food of cows and goats, and improved the quality of their milk (*G.* 3. 394).

79. poteras = 'you might as well.' Cp. Ov. *Met.* 1. 679 'hoc mecum poteras considere saxo.' The ind. states the supposition as a fact, = 'you might if you wished it.' This idiom is common (e. g 'melius fuerat' for *fuisset*; 'laurus erat' for *esset G.* 2. 133); still more so in Greek, as ἦν for ἦν ἄν, ἤθελον, 'I could have wished,' etc. The past tense 'poteras' is strictly 'you might *have* stayed,' as if it were now too late to do so. But this makes the invitation more pressing (C.); Tityrus virtually means 'you might as well stay.' The line is from Theoc. 11. 44 ἅδιον ἐν τὤντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.

80. fronde, 'a bed of leaves.' **mitia**, 'mellow,' from ripeness or natural flavour.

81. molles, either 'delicate' to the taste, or (perhaps) 'mealy,' when roasted. **pressi lactis**, according to Martyn, 'curds' (*G.* 4. 401), but more probably 'cheese.' Cp. l. 35. **villarum**, 'farmhouses.' The smoke escaped through a hole in the roof (**culmina**). **fumant**, indicating supper-time.

83. For the lengthening shadows at eventide cp. 2. 67 'et sol crescentes decedens duplicat umbras.'

SECOND ECLOGUE.

This is perhaps the earliest in order of the Bucolics, written probably in 43 or 42 B.C., before the fifth and apparently before the third Eclogue, as we gather from 5. 86, 87. It is for the most part closely imitated from the ~~second~~ Idyll of Theocritus, whence Virgil has borrowed much of the passionate language addressed by Polyphemus to the nymph Galatea; inappropriate, to say the least, in the case of Corydon and his Alexis. But for graces of style and descriptive elegance this Eclogue stands inferior to none, and is perhaps hardly equalled by any of the rest.

Corydon declares his ardent but unrequited affection for the young shepherd Alexis. He deplores his solitary state, and seeks consolation in song.

Line 1. **ardebat**, transitive, as in Hor. *Od.* 4. 9. 13 'comptos arsit adulteri crines.'

2. **delicias**, 'favourite.' **domini**, probably Iollas. See l. 57 n. **quid speraret**, etc., 'knew not what to hope' (oblique question disguised). '*Quod* speraret' would mean 'he had nothing to hope for' (dependent relative clause).

3. **tantum**, 'as his only solace' (C.). **cacumina**, in apposition with **fagos**, not acc. of respect after **umbrosa**. Cp. 9. 9.

4. **incondita**, 'unstudied,' 'artless.' *Condere carmen* (Hor. *A. P.* 436) is to 'compose a poem'; hence Milton's '*build* the lofty rime' *Lycidas* 11.

7. **mori**, etc., from Theoc. 3. 9 *ἀπάγξασθαί με ποιησεῖς.*

8. **frigora captat**. Cp. 1. 53 n.

9. From Theoc. 7. 22 *ἁνίκα δὴ καὶ σαῦρος ἐφ' αἱμασιαῖσι καθεύδει.* Cp. Tennyson, *Oenone*, 'The lizard rests . . . and the cicala sleeps.'

10. **Thestylis**. Cp. l. 43. **rapido**, 'scorching,' as heat is produced by swift motion. So '*rapidi* solis' *G.* 1. 92.

11. **serpyllum**, 'wild thyme.' The mixture called *moretum* is described in the poem of that name attributed to Virgil. It consisted of flour, cheese, salt, and oil with various herbs (Kt.).

12. **mecum**, either with **resonant** = 'as I do' (*me etiam cantante*), or, according to Voss = *circa me*, 'all round me.' **raucis**, 'chirping,' in reference to the monotonous note of the cicala (Kt.).

14. **tristes iras**, 'sullen rages' or 'fits of temper.' Cp. 3. 81.

16. **esses**, for brevity, does duty in both clauses; the past tense properly refers to Menalcas only, 'quamvis ille niger *esset*, tu candidus *sis*' (C.).

17. **colori**, 'complexion,' but implying 'beauty,' fair being preferred to dark. Cp. 10. 38.

18. **ligustra**, commonly rendered 'privet,' but some more brilliant white flower is evidently meant, and one at the same time valueless. Some say 'bindweed'; Dr. Kennedy suggests the 'syringa' blossom. **vaccinia** is perhaps 'bilberry'; though Martyn considers it a form of *ὑάκινθος*, 'hyacinth' or 'larkspur.' Many of these flowers cannot be precisely identified. **cadunt**, 'fall unheeded.'

19. **qui** here certainly = *qualis* (1. 19 n.). Cp. *τοιοῦτος ἐών* Theoc. 11. 34, whence the next four lines are taken.

21. The epithet **Siculis** shows how closely Virgil is imitating his Greek original. See 1. 55 n.; also Introduction, p. 10. **meae** also is less appropriate to the slave Corydon than it would be to the Cyclops, who owned the flocks (see however 1. 27 n.) **errant**, cp. 1. 9 n.

22. From Theoc. 11. 36, 37 *τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρῃ, οὐ χειμῶνος ἄκρω.*

23. vocabat, 'piped home,' according to the practice of shepherds in ancient times, going before and calling their flocks, instead of driving them. Cp. St. John 10. 3, 4.

24. For **Amphion**, the Theban harp-player, brother of Zethus, see Class. Dict. **Dircaeus**, from Dirce the Theban spring; hence Pindar is called the 'Dircaean swan,' Hor. *Od.* 4. 2. 25. **Actaeo**, commonly rendered 'Attic,' from Acte, the older name of Attica. But as Mount Aracynthus was in Aetolia, we have either a geographical error (cp. 1. 62), or, as Heyne suggests, a literal reproduction of a line from some Greek poet, in which ἀκταίῳ meant 'craggy,' from ἀκτή. The legends of Amphion are usually associated with Mount Cithaeron in Boeotia.

For the *hiatus* in the fifth foot, with a long vowel *in arsi*, cp. 3. 6, 63; 8. 41, 53. The rhythm (at the close of a verse) is Homeric, like Πηληιάδεω Ἀχιλῆος, etc. So 'Aonie Aganippe' 10. 12, 'Dardanio Anchisae' *A.* 1. 617.

25. nec sum adeo, etc., 'not *so very* plain.' From Theoc. 6. 34 *καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν*, etc.

26. ventis, i. e. by their falling. Cp. *A.* 5. 673 'placidi straverunt aequora venti.' The winds are treated as powers that control the waves, to make them rise or fall. Thus in Hor. *Od.* 1. 3. 16 Notus is termed '*arbiter* Hadriae . . . tollere seu ponere vult freta.' For **Daphnis**, the pastoral hero of Sicily, see 5. 20, etc.

27. si fallit (better than *fallat*), expressing a fact. The watery mirror cannot 'play false.'

28. sordida, 'homely,' in contrast with town refinements. Alexis is supposed to be a *verna* or house-slave; Corydon a slave of the farm.

30. hibisco, probably dative, '*to* the hibiscus,' on which the kids fed. The dat. for acc. with *ad* or *in* is common in Virgil (as 'it clamor caelo' *A.* 5. 451). Cp. Hor. *Od.* 1. 24. 18 'nigro compulerit Mercurius gregi.' This is probable, because *compellere* seems always to mean 'drive *to*' some place, the destination being expressed; otherwise we should naturally take *hibisco* as abl. 'with (a rod of) hibiscus.' If the *hibiscus* be 'marsh-mallow,' a stalk of it would hardly serve for a rod, but the identity of the plant is uncertain (l. 18 n.). In 10. 71 it is used for basket-making, and must therefore have had some strength and pliancy (C.).

32. calamos, i. e. the *syrinx* or *fistula*, pipe of many reeds (l. 37), said to have been invented by Pan; cp. 8. 24. The story is told by Ovid, *Met.* 1. 689, etc.

34. nec te paeniteat, 'you need not be sorry'; cp. 10. 17 n. **trivisse**, 'to have chafed' or 'frayed.'

35. quid non faciebat, 'what pains did Amyntas not take?'

36–38. Imitated by Pope in his second Pastoral, ll. 39–41. **cicutis**, a primitive instrument of pastoral music. Cp. Lucr. 5. 1382 'cavas inflare cicutas.' But as hemlock is both bitter and poisonous, *cicuta* probably stands for any hollow reed, like *avena* in 1. 2. **secundum** = *mihi proximum*, 'my worthy successor' (C.). Cp. 'alter ab illo' 5. 48.

40. nec tuta, etc. The danger made the gift more valuable.

41. The white spots disappear after six months from birth, so the roes must have been under that age.

42. bina, connected in sense with **die** = *bis quotidie*. Others make it distributive, i. e. 'each kid sucks the milk of two ewes,' but this is improbable.

43, 44. Partly from Theoc. 3. 34 ἦ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω . . . καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ. **abducere orat** = *ut liceat abducere*, 'has been begging leave to take them'; cp. *A*. 6. 313 'orantes transmittere cursum.' **sordent tibi**, 'are vile in your sight.'

47. pallentes, 'yellow,' not 'white'; hence **violas** may be 'pansies' (others say 'wall-flower'). *Pallere* is said of gold, as 'saxum palluit auro' Ovid, *Met*. 11. 110.

48, 49. anethi, 'dill.' **casia**, 'a fragrant plant,' mentioned in *G*. 2. 213 as good for bees.

50. mollia, 'succulent,' or perhaps 'bending,' as in 4. 28. Cp. 5. 38; 6. 53. For derivation of *mollis* see on 5. 31. **pingit**, 'sets off' the dark purple of the hyacinth (l. 18 n.) against the bright yellow marigold (**caltha**).

51. mala, probably 'quinces,' sc. *Cydonia*. Their fragrance, rather than their taste, would recommend them.

53. cerea, 'yellow,' like our 'egg-plum' or 'golden-drop.' Cp. Ov. *Met*. 13. 818 'pruna . . . novas imitantia ceras.'

A short vowel in *thesis* is left unelided only here and in *A*. 1. 405, before a pause in both instances.

honos erit, etc., 'this fruit too shall find favour,' by being put in with the others, because Alexis loved it.

54, 55. The bay and myrtle were usually combined, perhaps for the reason here given. Cp. Hor. *Od*. 3. 4. 19 'lauroque collataque myrto,' also Milton *Lycidas* 1, 2.

56. rusticus, 'a clown'; to think that the town-bred Alexis cares for your country presents.

57. concedat, 'yield the day' (C.). Iollas is either Alexis'

master (l. 2) or some wealthier lover who would outbid Corydon in costly gifts.

58, 59, proverbial, meaning that he has acted like a madman, who should let in the sirocco to his flowers and wild boars to wallow in his springs. **Austrum**, the hot S. W. wind called 'plumbeus' by Hor. *Sat.* 2. 6. 18, and very injurious to plants.

61, 62. Pallas was the protectress of towns generally (hence her titles *πολιάς, πολιοῦχος, ἐρυσίπτολις*), but especially of Athens. **ipsa**, in contrast to **nobis**, 'let *her* keep her towns, give *me* the country.' **placeant** = *amem*, as in *G.* 2. 485 'rura mihi . . . placeant.'

63–65. Each creature pursues the object of its desire; Corydon pursues *thee*. **ipsa**, 'in his turn' (*αὖ*). For **cytisum** see 1. 80 n. Cp. Theoc. 10. 30 *ἁ αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει, ἁ γέρανος τὤροτρον· ἐγὼ δ' ἐπὶ τὶν μεμάνημαι.*

65. For a *long* vowel unelided in the *thesis* cp. 3. 79; 6. 44; 8. 108.

66. iugo would seem naturally to go with **suspensa**, 'hung' or 'tilted upon the yoke,' with the share turned upwards, so as not to touch the ground. Cp. Hor. *Epod.* 2. 63 'vomerem inversum boves collo trahentes languido.' But Forbiger, Conington, and others take **iugo** with **referunt**, 'are drawing home *by* the yoke.' **suspensa**, 'upraised,' as in phrases like *suspenso pede* = 'on tiptoe.' It is not easy to decide.

The general idea is—'everything is at rest and calm; I only am restless from love.' Cp. Theoc. 2. 38, and Pope's imitation at the end of his second Pastoral, 'on me love's fiercer flames for ever prey.'

67. For the lengthening shadows see on 1. 83.

69. From Theoc. 11. 72 *ὦ Κύκλωψ, Κύκλωψ, πᾷ τὰς φρένας ἐκπεπότασαι;*

70. semiputata does not occur elsewhere. Corydon in his distraction neglects his duties, leaving a vine half pruned and an elm tree untrimmed of its leaves. See note on 'frondator' 1. 56.

71, 72. quin . . . paras, etc., 'why not set about making some one at least (of the implements) which daily need requires?' **quin** = *quî non*, 'how not?' i.e. 'why not?' With **aliquid** sc. *eorum*. **aliquid saltem** = 'something however little,' light work, such as basket-making. **molli**, 'pliant.' **detexere**, 'plait out,' i.e. 'finish' (C.).

The three concluding lines are a continuation from Theoc. 11. 72 referred to above (l. 69).

THIRD ECLOGUE.

THIS Eclogue, like the preceding, is closely imitated from Theocritus, especially from the fifth and eighth Idylls. The opening lines are an almost literal version of those of the fourth, and isolated passages from the first and other Idylls have also been adapted. Its date may be as early as B.C. 43 (see introduction to *Ecl.* 2).

Two herdsmen sing against each other for a prize with Palaemon as umpire. The singing is of the kind called 'amoebaean' (*δι' ἀμοιβαίων* Theoc. 8. 61), in which the competitors sing alternately (*ἀμειβόμενοι*). One having taken the lead, the other must reply *impromptu* on the same or a similar subject in an equal number of verses, and this continues until one of the two gives in or the umpire puts an end to the contest. In the present instance the match is declared drawn.

The scenery is of a mixed kind, and probably for the most part ideal.

Lines 1, 2. From Theoc. 4. 1, 2 (*Battus* and *Corydon*) *B. εἰπέ μοι, ὦ Κορύδων, τίνες αἱ βόες; ἦ ρα Φιλώνδα; C. οὔκ', ἀλλ' Αἴγωνος· βόσκεν δέ μοι αὐτὰς ἔδωκεν.* **cuium**, an obsolete possessive, common in Terence and Plautus. Its survival in the country dialect justifies its use here.

2. tradidit, 'gave in charge.' Damoetas is not Aegon's slave, but a 'stranger' (l. 5), perhaps a hireling. Menalcas is keeping his father's sheep (l. 33), who may have been either the owner or himself a farm slave. At all events the herdsmen treat the flock much as if it were their own. See on 1. 27.

3. For the order **infelix . . . oves pecus**, cp. *G.* 4. 168 'ignavum fucos pecus.' **ipse**, 'the master,' Aegon; like *αὐτός* as applied by pupils to their teacher (*αὐτὸς ἔφη*, etc.). This line is from Theoc. 4. 13 *δειλαῖαί γ' αὖται, τὸν βωκόλον ὡς κακὸν εὗρον.*

4–6. fovet, 'courts,' sc. 'amplexu' *A.* 8. 388. **alienus**. Cp. l. 2 n. **sucus**, 'life-juice' from *sug-ere*. **subducitur**. The **sub** = 'by stealth.' For the *hiatus* see on 2. 24, and cp. *G.* 1. 4 'pecor | ī api | bus, 3. 155 'pecor | ī ar | mentaque.'

7–9. viris implies that Menalcas had not the courage to defend himself. **qui te**, sc. *laeserit* or some such word = 'assaulted you.' **transversa**, adverbial, 'looking askance' or 'with sly glances.' Cp. 'acerba sonans' *G.* 3. 149, 'sera comantem' *G.* 4. 122. **faciles**, 'kind,' in letting the sacrilege go unpunished.

10, 11. me, of course really meaning *te*, i.e. Damoetas himself. **arbustum**, 'plantation'; see on 1. 39. **mala**, 'mischievous,' 'mali-

cious,' as in the legal term *dolo malo*. Cp. 'mala manu' Tibull. 3. 5. 20.

13. perverse, 'cross-grained' (K.).

16. The meaning probably is 'what are masters (owners) to do when thieves are so bold?' i. e. as you were when you stole the goat. Others take **fures** = *servi*, according to comic usage, and translate, 'what treatment may I expect from the *master*, when a mere *slave* dares to revile me thus?' But this is somewhat forced.

18–20. excipere, the regular term for 'snaring' wild animals, as in Hor. *Od.* 3. 12. 10 'excipere aprum'; Phaedr. 1. 11. 6 'feras excipere.' **Lycisca**, probably the dog's name = 'Wolf'; though some render it 'mongrel,' i. e. of dog and wolf. **carecta** formed from *carex*, like *salictum*, etc., cp. 1. 39 n. Tityrus was Damon's herdsman.

21–23. non redderet, 'was he not to pay,' or, as we should say, 'to have paid.' *Reddere* is to pay what is *due*. Cp. Plaut. *Trin.* 1. 2. 96 'Non ego illi argentum redderem? Non redderes.' **si nescis**, colloquial, = 'let me tell you.' Cp. Ov. *Her.* 20. 150.

24. For ellipse of *se* before **posse** cp. *A.* 3. 201 'negat discernere.'

25, 26. tu, sc. *vicisti* from l. 21. **cera iuncta** (*κηρόδετος* Theoc. 13. 14), the many-reeded Pan's pipe (2. 32 n.), in contrast with the single reed contemptuously called **stipula**, 'a straw.' See on *avena*, 1. 2. **in triviis**, 'at the crossway,' properly meeting of three roads, where the poor made offerings to Hecate, and only inferior performers would play or sing.

27. Imitated by Milton, *Lyc.* 124 'grate on their scrannel pipes of wretched straw.' **disperdere**, 'to murder'; the tune itself being a poor one (**miserum**), and further spoilt by bad playing. The whole passage is from Theoc. 5. 5 *τὰν ποίαν σύριγγα; τὺ γάρ πόκα, δῶλε Συβάρτα, ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι ἀρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;*

29, 30. vitulam for **vaccam**. The next line is from Theoc. 1. 26, where the animals mentioned are a goat with two kids. Virgil has not improved upon his original, for cows (as Keightley observes) seldom have twins. In *G.* 3. 176 he discountenances the practice of milking cows in calving time.

31. depono, 'lay,' of a wager. But the simple *ponere* (l. 36) is more generally used. So *θέμεν* Theoc. 5. 21.

32. ausim, also *faxim* (*faxo*), were retained in common use from the old future forms in *-so* and *-sim*. Similarly, *capso*, *ademptso*, *iusso*, *levassim*, *curassim*, etc., are found. **tecum**, 'like you.' Cp. 'mecum' 2. 12 n.; also *G.* 1. 41.

These three lines are from Theoc. 8. 15, 16 *οὐ θησῶ ποκα ἀμνόν,*

ἐπεὶ χαλεπός θ' ὁ πατήρ μευ χὠ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

33, 34. iniusta, 'unkind.' So *saevae*, *malae*, of stepmothers, *G.* 2. 128; 3. 282. **alter,** 'one or the other.'

37–39. Cp. Theoc. 1. 27, etc., where the goatherd offers Thyrsis a bowl of ivy-wood, with carven work of trailing ivy and flowers intertwined. **Alcimedon** is either some unknown artist or a fictitious name. **lenta,** 'lithe,' 'pliant.' Cp. 1. 4 n. **facili,** 'plastic' (C.); lit. 'moved easily' over the wood. **superaddita,** 'overlaid' (K.). **hedera,** probably after **diffusos,** 'the vine mantles (with its leaves) the clusters spread by the pale ivy,' so closely are the two intermingled. Conington takes **hedera** as a material abl. with **corymbos,** 'clusters *of* ivy.' The kind known as *hedera alba* is meant.

40, 41. in medio, 'in the field,' i.e. the vacant central space. **Conon** was a Samian astronomer, the friend and instructor of Archimedes. He is mentioned by Catullus, 66. 2, 'qui stellarum ortus comperit atque obitus,' etc. The other is supposed to be Eudoxus of Crete, who also wrote *Phaenomena*, or weather prognostics, in connexion with the rising or setting of certain constellations. These were used by farmers (l. 42) as almanacks. **radio,** 'rod,' for tracing geometrical figures in sand. **gentibus,** 'for mankind,' i.e. for general use. **orbem,** 'circle of the heavens.'

42. quae, etc., sc. *definiens*, showing them the proper seasons for reaping, etc. **curvus,** 'bending' over the plough. Cp. Thomson, *Spring* l. 41 'incumbent o'er the shining share.'

43. From Theoc. 1. 59 *οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται | ἄχραντον.*

45. molli, 'curling,' *ὑγρός* in Theoc. 1. 55, though some take it to mean 'smooth,' in contrast with the prickly kind (*spinosus*). The **acanthus** is 'bears-foot,' much cultivated in Roman gardens. **ansas,** after **amplexus, circum** being an adverb.

48. si ad vitulam spectas, 'if you look at the heifer, you will have no reason to praise the cups.' Some render it, 'look at (the cups) *in comparison with* the heifer,' *ad* being sometimes used in this sense; but this is less likely. Damoetas considers his cups as good as those of Menalcas, but sets little value on either; hence he describes them very briefly, and repeats the very words of Menalcas from l. 43.

49–51. numquam hodie, a colloquial phrase common in Terence, = 'you shan't get off *so*,' either now or at any other time. **veniam,** etc. = 'I'll meet you on any terms you please.' **audiat,** sc. *aliquis*, 'only let us have some umpire'; then, seeing some one coming, he

adds, 'ay, the man coming up there—'tis Palaemon.' **voce lacessas**, 'challenge in singing.'

52, 53. si quid habes, *εἴ τι λέγεις* Theoc. 5. 78. **quid** = anything worth hearing. **quemquam**, probably 'any umpire'; though it may mean 'any opponent.' **vicine**, as we say 'friend,' by way of conciliating the judge.

59. alternis, sc. *versibus*, that is, in 'amoebaean' style. See introduction to this Eclogue. The **Camenae** were Italian nymphs of song, later identified with the Greek Μοῦσαι. [*Camena* is said to be for *Casmena*, from the same root as *carmen* (for *casmen*), *Carmenta*, etc., but this etymology seems to lack proof; at all events, *Camena* is not connected with *canere*.]

60. Some take **musae** as gen. sing., 'the beginning of my song.' Better, perhaps (as in text), **Musae**, vocative, as in Theoc. 17. 1 *ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε*, Μοῖσαι. The opening lines of Aratus' *Phaenomena* are *ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδέ ποτ' ἄνδρες ἐῶμεν | ἄρρητον· μεστοὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί, | πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστὴ δὲ θάλασσα.*

61. colit, 'inhabits,' said of the local presence of a deity. Cp. 2. 62; *A.* 1. 15. But **terras** means more than *rura*; the whole earth, not one spot only, is Jove's dwelling-place.

62, 63. Menalcas claims the patronage of Phoebus, as the god of poetry. The next line refers to the legends of Daphne and Hyacinthus, told in Ov. *Met.* 1. 451, etc.; 10. 162, etc, For the hiatus in **lauri et** see on l. 6; 2. 24. **suave rubens**, like 'mortale sonans' *A.* 6. 50. See also l. 8 n., where the adj. is plural.

64. From Theoc. 5. 88 *βάλλει καὶ μάλοισι τὸν αἰπόλον ἁ Κλεαρίστα.* Apples were sacred to Venus; hence the custom. Pope has imitated this and other passages of this Eclogue in his First Pastoral.

66, 67. ignis = 'favourite.' So we say 'flame' (of the object of passion). Cp. 'furor' 10. 38. **ultro**, 'unasked.' So *petere ultro*, 'to attack first,' i.e. 'unprovoked.' These and similar meanings come from the idea of going 'beyond' (*ultra*) what is desired or expected. A good example is in Ter. *Eun.* 4. 7 (of women's caprices) 'Nolunt ubi velis; ubi nolis, cupiunt *ultro*.' **Delia**, the name of his sweetheart. Some, less probably, refer it to the Delian Diana, who aids him in his hunting.

69. congessere, sc. *nidum*, 'have built.' For **aeriae** cp. 1. 57 n. Shenstone has imitated this in the lines beginning, 'I have found out a gift for my fair, I have found where the wood-pigeons breed.'

71. From Theoc. 3. 10 *ἠνίδε τοι δέκα μᾶλα φέρω*, etc. **aurea** refers to their colour, not to a special kind of fruit, such as citron, quinces, or pomegranates. **altera**, i.e. 'ten more.'

73. He means that Galatea's words are fit to charm the ears of gods. Others take **referatis**, etc., to mean 'report them,' that the gods may exact penalty in case she prove faithless. This is less probable.

75. i.e. '*You* pursue the game, and leave me to watch the nets,' and thus we are separated in the chase. The watcher of the nets is termed in Greek λινόπτης.

76, 77. Damoetas affects to rival Iollas, who is supposed to be Phyllis' master, and also her lover (cp. l. 3). He says, 'Send me Phyllis on my birthday feast, you can come at another time,' i.e. at the Ambarvalia, a more solemn festival, from which (according to Tibullus, 2. 1. 12) love-making was excluded. For details see Dict. Ant. *s. v.* ARVALES FRATRES; also 5. 75, *G.* 1. 338. **faciam,** sc. *sacra* (so ῥέζειν = 'sacrifice,' Hom. *Il.* 2. 400, and elsewhere). Hence **vitula** is abl. of instrument, '*with* a heifer.' Cp. Hor. *Od.* 1. 4. 11, 'immolare . . . *agna*, sive malit *haedo*.'

79. longum, with **inquit,** 'uttered a long-drawn farewell,' i.e. prolonged her leave-taking. For **valĕ** unelided *in thesi* cp. 2. 65 n.

This line is variously explained. One view is that Menalcas speaks in the character of Iollas, '*I* send you Phyllis? why, she is in love with *me!*' (C.) Another (adopted in the text) supposes Menalcas to address Iollas, as Damoetas had just done, but in his own person, 'Rather send *me* Phyllis, for she is my love, Iollas.' This makes a closer and more pointed retort to Damoetas, and accords with l. 107, where Menalcas offers to yield Phyllis to his rival (K.).

80. triste, 'a bane,' the neuter adj. being equivalent to a substantive. So **dulce,** 'a delight' (l. 82). Other instances are 'varium et mutabile semper femina' *A.* 4. 569, and Homer's oft-quoted *οὐκ ἀγαθὸν πολυκοιρανίη* *Il.* 2. 204.

81. irae. Cp. 2. 14 n.

82, 83. depulsis, 'newly weaned,' sc. *ab ubere*, which is expressed in *G.* 3. 187. That the **arbutus** was a favourite food of goats, we learn from *G.* 3. 301, Hor. *Od.* 1. 17. 5. **salix,** cp. 1. 79. **feto,** as in 1. 49 (where see note), is either 'pregnant' or 'after yeaning.'

84–91. In these lines the confusion between shepherd and poet, noticed in the introduction to *Ecl.* 1, is apparent. The mention of Virgil's own patron, Pollio, and of his rivals, Bavius and Maevius, is obviously unsuited to the characters of Damoetas and Menalcas; especially awkward is the *literary* association conveyed by **lectori,** 'reader,' i.e. 'critic,' in the mouth of a shepherd who only sings and plays. Once only, in *Idyll* 7. 40, does Theocritus, in character of

Simichidas, compare himself with actual poets of the day, Asclepiades and Philetas, by name. See Introduction, p. 10.

85. vitulam and **taurum** (l. 86), are either intended as sacrifices in Pollio's honour, or (as C. thinks) prizes for different kinds of poetry. **pascite**, 'fatten.'

86, 87. nova is variously explained as 'original,' or 'ever fresh,' or as referring to a new kind of poetry, hitherto untried at Rome. Pollio is praised as a tragic poet by Horace, *Od.* 2. 1. 11 'grande munus Cecropio repetes cothurno.' Catullus, 12. 8, calls him 'leporum disertus puer ac facetiarum.'

Virgil by elision avoids shortening the *o* in **Pollio**. Horace ventures upon the licence in *Od.* 2. 1. 4 'et consulenti, *Polliŏ* curiae.'

qui petat, etc. The subj. denotes quality, not purpose, i. e. one that is just old enough to begin butting, etc. Cp. Pope, *Past.* 1. 48 'that threats a fight and spurns the rising sand.'

88, 89. te gaudet, sc. *venisse*; i.e. 'may Pollio's admirers reach the height that he also has attained, and enjoy with him his blissful state.' The allusion is to the fabled paradise of eminent poets, where (as in the golden age, 4. 25, 30) nature's choicest products flow in abundance. **amomum** is some Oriental spice-tree not precisely known.

For **veniat quo**, etc. cp. Theoc. 1. 20 *καὶ τᾶς βωκολικᾶς ἐπὶ τὸ πλέον ἵκεο Μώσας.*

90, 91. 'On the other hand may admirers of Bavius and Maevius lose their pains, like one who should harness foxes to the plough and try to milk he-goats.' Lucian, *Demonax* 28, makes *τράγον ἀμέλγειν* a synonym for fruitless labour.

Bavius and Maevius were bad poets of the day, and possibly detractors of Virgil. The latter is execrated by Horace, *Epod.* 10. 1, 2 as 'olentem Maevium.'

93. The distracted order of the words **frigidus . . . anguis** expresses perturbation. There is a notable instance in *A.* 9. 427, where the agonised Nisus exclaims 'me, me,—adsum qui feci—in me convertite ferrum.'

94, 95. Partly from Theoc. 5. 100. **parcite** = *nolite*, 'do not,' etc. Cp. *A.* 3. 42 'parce pias scelerare manus.' **ipse aries**, 'even the ram,' the leader of the flock, who might have known better.

96. reice, contr. from *reïce* = *reiice.* Compounds of *iacio* were often spelt with a single *i* (*reicio*, *eicio*, etc. in Lucretius, Plautus, etc.).

97. Cp. Theoc. 5. 145 *αὔριον ὔμμε | πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι κράνας.* **cogite**, sc. *in umbram.* In *G.* 3. 331 Virgil gives directions for taking flocks into the shade at noon, and letting

them out again to graze in the cool of the evening. **praeceperit,** 'catches,' i.e. 'dries up before' milking time, or 'before' we can prevent it.

100. Cp. Theoc. 4. 20 λεπτὸς μὰν χὼ ταῦρος ὁ πύρριχος. **ervo** is some kind of 'vetch.'

102, 103. his, sc. **agnis,** i. e. 'my lambs don't suffer from love—so lean are they—'tis some evil eye that blights them.' **neque,** according to Voss, Conington, etc. = *ne quidem* (οὐδέ), 'not even so simple a malady as love,' etc. This sense of *neque* occurs in later writers; here it may possibly mean '*but* not,' as in Livy and Sallust, or simply = *non*, according to primitive usage. [Another suggested reading is '*hi* certe, neque amor causa est, vix ossibus haerent,' the clause *neque* to *est* being parenthetical.]

The superstition about the 'evil eye' (βασκαίνειν) was almost universal. Cp. Hor. *Epist.* 1. 14. 37 'non istic obliquo oculo mea commoda quisquam limat.' Gellius cites from Pliny a statement 'oculis exitialem *fascinationem* fieri . . . esse homines in Illyriis, qui interimant videndo, quos diutius irati viderint.'

104. Apollo was the god of soothsaying, under his title of Loxias. Cp. Eur. *Ion* 243, 974, etc., *Iph. T.* 1280, 1438.

105. Servius mentions a tradition that Virgil himself interpreted this riddle of one Caelius of Mantua, who had squandered his estate and left himself only three ells of land for a tomb. If this be a fact we must accept the solution for what it is worth; certainly no one could have guessed it unaided, nor do the words 'Caeli spatium' properly denote the space of ground occupied by the tomb of Caelius. It may, as Dr. Bryce suggests, have been a current joke at Mantua about this time.

The ellipse of *quam* after *plus*, *amplius*, etc., is common. Cp. *G.* 4. 207 'plus septima ducitur aestas,' *A.* 1. 683 'noctem non amplius unam.' It is either a colloquial abbreviation or possibly a relic of olden time, when comparison was expressed by simple juxtaposition.

106. inscripti nomina, 'having the names of princes inscribed on them'; a somewhat bold variation of the accus. of respect after passive verbs in a middle sense, noticed on 1. 54. Instances like the present one seem to be developed from the ordinary construction after verbs of clothing, adorning, etc., as *vestem indutus*, etc., of which Virgil is very fond. Cp. 'chlamydem circumdata' *A.* 4. 137, 'ferrum cingitur' *A.* 2. 510. An almost parallel instance is *traiectus lora*, 'having thongs passed through (his feet),' *A.* 2. 273; cp. also Hor. *Sat.* 1. 6. 74 'suspensi loculos tabulamque lacerto,' a direct reproduction of the Greek, as πήραν ἐξηρτημένος in Lucian.

The allusion is to the hyacinth, 'that sanguine flower inscribed with woe' (Milton, *Lyc.* 116), which bears marks supposed to represent the letters AI AI. These were interpreted as emblems of Apollo's lament over Hyacinthus, whom he had accidentally slain, (Ov. *Met.* 10. 215), or, according to another legend, as the initial letters of *Aias*, from whose blood the same flower was engendered (*ib.* 13. 398). **regum** will apply either to Ajax as a famous chieftain, or to Hyacinthus who was a king's son. Cp. Moschus, *Epit. Bionis* 6 νῦν, ὑάκινθε, λάλει τὰ σὰ γράμματα, καὶ πλέον αἶ αἶ | βάμβαλε σοῖς πετάλοισι.

109, 110. et quisquis, etc. According to the text the meaning is 'whoever (like you) shall either fear love's sweets or taste its bitters,' i.e. whoever has had such experience of love, as to have felt 'the alarm that attends its enjoyment or the pangs of disappointment' (C.). There may be a special reference to l. 81, where Damoetas deprecates Amaryllis' anger, and to l. 75, where Menalcas upbraids Amyntas for deserting his company. Ribbeck and Forbiger alter the text to 'haut (haud) . . . haut,' with a full stop after **hic**, i.e. 'whoever shall not fear love's sweets shall never taste its bitters.' [Dr. Kennedy suggests 'haud metuet, dulces aut *experiatur* amaros,' i.e. 'whether he find them sweet or bitter'; but it is doubtful whether *aut* can be thus used for *sive*, 'whether . . . or,' and no parallel instances are cited.]

111. rivos, 'sluices' for watering the fields. Cp. *G.* 1. 106. There may also be, as Conington suggests, a figurative allusion to the streams of bucolic verse, which it is now time to close.

FOURTH ECLOGUE.

In the year 40 B.C. Octavianus and Antony became reconciled by the Treaty of Brundisium through the agency of Maecenas, aided by C. Asinius Pollio, to whom this Eclogue is addressed. The general expectation of a 'golden age' of peace and prosperity, fostered partly by tradition, partly by 'Sibylline' prophecies then current (l. 4 n.), was now to be fulfilled, and was connected in men's minds with the birth of a child in the year of Pollio's consulship. Who was this child? Some have suggested the son of Antony, by whose marriage with Octavia the Brundisian Treaty was ratified. This is in itself improbable, and is negatived by the fact that any offspring of Octavia in that year must have been the child of her former husband Marcellus. All ancient tradition points to a son of Pollio himself, C. Asinius Gallus, who is said on good authority to have claimed

the honour of being the hero of this poem. But the language of l. 17 (see note) has been thought inapplicable to the *consular* dignity of Pollio, while that of l. 49 cannot be satisfactorily explained, save by reference to the great Julian family, which claimed descent from the gods—'Augustus Caesar, divi genus' *A.* 6. 792. Also, if Virgil had intended a *son* of Pollio, he would not barely have stated the fact of his birth during Pollio's consulship (l. 11). Hence many commentators have thought that the poet referred to an expected child of Octavianus by Scribonia, whom he had recently married. This child however turned out to be a daughter, Julia, afterwards notorious: and even if we suppose that Virgil may have hazarded a guess at the sex of the child before its birth, it seems unlikely that he would have let the Eclogue stand, after the event had falsified his predictions. A close examination of the poem discovers a vagueness of language, which was probably intentional. Avoiding any distinct declaration of parentage Virgil speaks of a child, whom either Pollio or Octavian (had a son been born to him) might have claimed as his own.

The current belief of the early Christians, that this child was the promised Messiah, claimed for its support certain forged Sibylline verses of the second century A. D. referring expressly to Christ. This oracle is quoted as genuine by the Emperor Constantine, and also, in a Latin version, by Saint Augustine, both of whom believed it to have been Virgil's original in this Eclogue. Some English divines of the seventeenth and eighteenth centuries fell into the same error, and Pope in the Preface to his *Messiah*, 'a Sacred Eclogue in imitation of Virgil's *Pollio*,' has assumed it as a fact. There is however no reason to suppose that Virgil had even indirect access to the Jewish Scriptures. Traditions of a 'Messianic' kind were at this time widely spread, and possibly some of the current Sibylline prophecies derived ideas from an Oriental source. But the language of the Eclogue discloses no more than a general, though sometimes striking resemblance to certain passages in Isaiah, which describe a state of innocence and bliss and an approaching reign of peace throughout the world. But these images are common to all descriptions of a 'golden age,' and find abundant parallels in the Greek and Latin classics (see references and citations in the Notes).

The Fourth Eclogue has little in common with a 'pastoral' poem, except that the imagery of a golden age (ll. 18-30, 40-45) is necessarily derived from rural objects. The opening lines declare that on this occasion Virgil meant to transcend the limits of bucolic song. The scenery is, from the nature of the subject, confined to no particular locality.

Lines 1–3. Sicelides = 'pastoral,' from the Sicilian Theocritus. Cp. 6. 1. So Bion and Moschus speak of Σικελὸν μέλος and Σικελικαὶ Μοῖσαι in the same connexion. **maiora.** Cp. Milton, *Lyc.* 87 'that strain I heard was of a *higher mood.*' The **humiles myricae,** 'tamarisks' (Theoc. 1. 13), are symbols of *common* rural poetry. Cp. 6. 10. **silvas** means that the theme is still pastoral, but elevated for this occasion (see introd. *ad fin.*).

4, 5. Cumaei, strictly *Cymaei*, from Κυμαῖος, the true Latin adj. being *Cumanus*. The Sibyl of Cumae in Campania (*A.* 3. 441; 6. 2, 41, etc.) was in high repute. These Sibyls were originally Asiatic, and passed into Italy at an early date. Many Sibylline prophecies were current, often forged on occasions, especially now that the civil wars were over and better times eagerly expected. One of these oracles seems to have predicted that after a long series of ages (*saecula*) a new order should begin. The last age of the old cycle is now supposed to be in progress. With this theory Virgil combines that of a Magnus Annus, a period of vast length, at the end of which all the planets should occupy the same position as at the creation, and history should recommence (l. 34). This great year, like ordinary years, had its divisions of months and days relative to its length; hence 'magni menses' l. 12. **ab integro,** 'anew.' The *e* is usually short; but cp. Lucr. 1. 296 'intēgros accedere fontes,' Hor. *Sat.* 2. 2. 113 'intēgris opibus.'

6. et, 'both,' since **redeunt** = a second *et*. Cp. *A.* 8. 91 'mirantur *et* undae; Miratur nemus.' **virgo,** Astraea or Justice, the last to leave the earth under the iron age. Cp. *G.* 2. 474, Ov. *Met.* 1. 151. The 'reign of Saturn' was the golden age of innocence. Cp. 3. 89. **nova progenies** (l. 7) refers to this new age, not to the expected child.

8. quo, 'under whom' (at whose birth) or 'by whose agency' (as leader). The reference is probably to Hesiod's five ages (*Opp.* 109–201), of which the iron age was the last and worst. According to Servius, the Sibylline oracles made ten ages, each with its presiding deity, the last being that of the Sun-god or Apollo (l. 10).

10. Lucina here = Diana (Ἄρτεμις Εἰλειθυῖα), sister of Apollo; hence **tuus.** The Roman birth-goddess was usually Juno Lucina.

11. teque adeo, etc., 'in *thy* consulship, even thine.' *Adeo* is commonly used for emphasis with pronouns. Cp. 'tuque adeo,' 'thou above all,' *G.* 1. 24 (also 'usque adeo' 1. 12). **decus** probably refers to the child, who is to be the 'glory of his age.' **inibit** = *inibit vitam*. But many understand **decus aevi** as a Greek idiom = *decorum aevum*, 'this glorious age' (like 'miracula rerum,' 'strata viarum,' etc.). In that case **inibit** must mean 'will begin.'

Cp. *ineunte anno*, *aestate*, etc. The former is clearer and more forcible as regards the context.

12–14. For **Pollio** see introduction to this Eclogue and 3. 86 n. **incipient**, etc., 'the majestic months begin their march' (C.). See note on l. 5. **sceleris**, 'crimes' of civil war. So 'scelus expiandi' Hor. *Od.* 1. 2. 29. **irrita** = *non rata*, 'made void,' 'effaced,' i. e. by their abolition (C.).

15, 16. In the golden age of Hesiod men lived like gods, and the gods dwelt among men. But the terms **deum, heroas** also designate the rulers of Rome, especially Octavian and his friends.

17. If the child be Pollio's, **reget orbem** is rather an exaggerated description of consular power. Octavian at all events was not yet recognised as supreme ruler; but Virgil may be anticipating the future, and using language purposely ambiguous (see introduction to Eclogue).

18. From this line to l. 45 the 'golden age' is described in successive stages corresponding to the growth of the child. In his infancy and youth the improvement is partial and incomplete, but is developed as he advances gradually to manhood. **nullo cultu**, *αὐτομάτη* Hes. *Opp.* 118. Cp. 'nullo cogente' Ov. *Met.* 1. 104, also *G.* 1. 127 'ipsaque tellus Omnia liberius nullo poscente ferebat.' **munuscula**, 'simple gifts,' suited to a child (Kt.).

19, 20. errantes. Cp. Milton, *Lyc.* 40 'the *gadding* vine.' **baccare**, perhaps 'foxglove.' **colocasia**, 'the Egyptian bean,' lately introduced into Italy and therefore rare and choice. For **acantho** see 3. 45 n.

21. ipsae = **sponte**, as in l. 23, 8. 106, *G.* 1. 127 (quoted on l. 18). Cp. Hor. *Epod.* 16. 49 'iniussae veniunt ad mulctra capellae, Refertque tenta grex amicus ubera.'

22. The animal kingdom also is at peace, as in the prophecy of Isaiah 11. 7 'The cow and the bear shall feed,' etc. Cp. Theoc. 24. 85 *νεβρὸν ἐν εὐνᾷ | καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.*

23–25. blandos, 'to caress thee' (C.). **fallax** is best explained by reference to *G.* 2. 152 'nec miseros *fallunt* aconita legentes.' **veneni**, a descriptive gen. = 'poisonous.' For **amomum** see 3. 89 n. **Assyrium** refers to the East generally; the plant chiefly grew in Armenia and Media.

27. quae sit, etc., 'what their manly virtue is,' by examples of olden time, which he is now to imitate. Not 'what virtue is' in the abstract; this would be *quid sit*, as in 8. 44.

28. molli, probably 'waving,' 'bending.' Cp. 2. 50 n. **paulatim**, 'gradually,' as the child grows older. See on l. 18.

30, 31. roscida seems to refer to the old legend of honey falling

from the sky like dew upon leaves. Hence in *G.* 4. 1 Virgil speaks of 'aërii mellis caelestia dona.' **suberunt**, 'will lurk' (K.). **fraudis**, 'wickedness,' the old sense of the word, preserved in legal forms as *fraudem capitalem admittere*, *sine fraude esto*, etc.

32, 33. Thetim, i. e. 'the sea.' Navigation and even agriculture are regarded as more or less evil, being an attempt to interfere with the simple order of nature. Cp. Ov. *Met.* 1. 134 'fluctibus ignotis insultavere carinae'; also Hor. *Od.* 1. 3. 23. **infindere sulcos** recurs in *A.* 5. 142. Even when all things grow spontaneously, man's greed is still unsatisfied, and will try to get more by cultivation and commerce.

34–36. Past history will recur (see ll. 4, 5), and the natural love of conquest and adventure will continue till the golden age is fully restored. The voyage of the Argonauts and the Trojan war are merely cited as examples. **Tiphys** was helmsman of the Argo. **altera bella** = 'the old wars repeated.' With this passage compare the fine chorus in Shelley's *Hellas*, beginning 'The world's great age begins anew; the golden years return,' especially the lines,

'A loftier Argo cleaves the main
  Fraught with a later prize;
Another Orpheus sings again,
  And loves and weeps and dies:
A new Ulysses leaves once more
Calýpsō for his native shore.'

37–45. With the child's maturity the golden age is complete. Now commerce and husbandry will cease, since natural products are everywhere diffused.

38. mari, abl. 'will withdraw from the sea.' **vector**, perhaps 'merchant,' but usually rendered 'passenger' = *qui* (*nave*) *vehitur*.

40–42. Cp. Hor. *Epod.* 16. 43 'Reddit ubi Cererem tellus inarata quotannis, Et imputata floret usque vinea.' **tauris**, probably *dat. commodi*, according to Virgilian usage; lit. 'for the oxen,' i.e. to ease them from their toil. See on 6. 16. **mentiri**, 'to assume,' but implying that the artificial colour is unnatural, and therefore false and wrong.

43–45. ipse, as in l. 21. For **suave rubenti** cp. 3. 63 n. **mutabit**, with abl. of what is taken in exchange, 'shall change (the colour of) his fleece by (assuming) purple,' etc. **luto**, a deep saffron yellow, called 'woold' by dyers. **sandyx**, 'scarlet,' properly vermilion, a mineral dye obtained from *realgar*, or red sulphuret of arsenic.

46, 47. It is hard to say whether **saecla** is vocative, 'ages like

these run on!' or accusative of the space traversed, 'run through the ages!' Cp. 'currimus aequor' *A.* 3. 191. Perhaps the former is to be preferred, with a comma after **saecla**, as in the text. The Fates address their spindles as the instruments by which the ages are rolled on their course, so that 'said *to* their spindles' = 'said, as they spun the thread of time.' The general sense is 'may such a glorious age long continue!' **concordes**, 'agreeing in,' 'uttering in concert' (C.). **numine**, 'the will,' or 'decrees of Fate.' Cp. Hor. *Carm. Saec.* 25 'Vosque veraces cecinisse, Parcae,' etc. The **Parcae** were the Μοῖραι. The derivation is uncertain.

48, 49. The child, by anticipation, is invited to enter on his new dignity. **honores** possibly refers to successive offices of state. **deum suboles**, said either generally of a heroic 'race divine,' or = first of a *new* divine race. If the child is Octavian's the allusion will point to the mythical descent of the Julian family (see introduction to Eclogue). Similarly **Iovis incrementum**, if not merely = 'foster-child' or 'nursling of Jove,' may (as Munro suggests) mean 'germ of a *future* Jove.' Cp. Ov. *Met.* 3. 103 where the serpent's teeth sown by Cadmus are termed 'populi incrementa futuri.'

50, 51. All nature is moved and trembles at the advent of the deity. Cp. Psalm 68. 8; 114. 7, also *A.* 3. 90, etc., where the temple and its environs shake at Apollo's coming. **mundum** probably means 'the world' (defined in next line by **terrasque**, etc.); then **convexo pondere** will be '*beneath* the weight of the solid dome (of the sky).' Others take **mundum** = *caelum*, 'bowing *with* its vaulted mass.' Cp. 'caeli convexa' *A.* 4. 451 and elsewhere. For **quē** long *in arsi* before *tr* cp. *G.* 1. 153 'lappaequē tribulique'; also before *l* *A.* 3. 91, and before *s* *A.* 12. 363. The present line is repeated in *G.* 4. 222. **profundum**, imitated literally by Gray in his 'azure *deep* of air.' But **profundum** here = 'lofty,' just as *altus* is both 'deep' and 'high.'

52. The subj. **laetentur** (which some read) is not needed. Phrases like *aspice-ut, viden-ut*, etc., became mere interjections, not affecting the mood. So 'nescio quis fascinat' 3. 103.

53–59. The sense is, 'May I only live to sing his praises: no poet, human or divine, should excel me.'

53, 54. **tam longae** = *tamdiu*; 'may my life's latest years be prolonged,' etc. **spiritus** = poetic inspiration. **dicere**, a free poetical infin., where prose would require *ad dicendum*.

56, 57. For the various traditions about **Linus**, the fabled son of Apollo by one of the Muses, see Classical Dictionary. Here Orpheus and Linus represent mythical masters of song. **Orphei** is the Greek dative, Ὀρφεῖ.

58, 59. The Arcadians might incline to be partial to their tutelary god; but even so, Virgil will not shun the contest.

60. risu, 'with a smile,' the child's, not the mother's, 'by her smile.' The infant at his birth is bidden to smile, which was in itself a good omen, and would induce the mother to smile in return. Hence **cui non risere parentes** l. 62.

61. The sense is that she deserves it as a reward for her long qualms' (**fastidia**) during the months preceding the birth of the child.

62, 63. The child whom its parents love not (of which love their smile is the expression) can never come to honour. In the present instance this honour is to enjoy the society of gods and heroes, expressed by sharing the table of Jove and marrying a goddess. This is from Hom. *Od.* 11. 602, where it is said of Heracles, *μετ' ἀθανάτοισι θεοῖσι | τέρπεται ἐν θαλίῃς καὶ ἔχει καλλίσφυρον* Ἥβην.

FIFTH ECLOGUE.

In this Eclogue two shepherds agree to play and sing together. Mopsus, invited by Menalcas, begins with a lament for the deceased hero Daphnis (ll. 20–44); Menalcas then sings how he was raised to the rank of a god in heaven (ll. 56–80). After mutual compliments they exchange presents.

The Eclogue, as shown by ll. 86, 87, was written after the second and third; its probable date is B.C. 42. It is of the 'amoebaean' kind described in the introduction to *Ecl.* 3; but here each shepherd sings a continuous strain of twenty-five lines. There is no avowed rivalry, and no singing for a prize. The subject is suggested by Theocritus' First Idyll, which relates the death of Daphnis; Virgil celebrates his apotheosis, and so completes the theme.

Among the interpreters of this poem, both ancient and modern, many have thought that in Daphnis Virgil referred to Julius Caesar, who had been assassinated B.C. 44 and to whom divine honours were decreed in the following year. This is probable, not only from the known attachment of our poet to Caesar's cause and party, but from certain allusions in the Eclogue itself, which seem to point in the same direction. These are (1) the story told by Suetonius that certain horses which Caesar had consecrated and let loose at the passage of the Rubicon, refused to feed and wept copiously (l. 26); this was regarded as a sign of his approaching death: (2) Daphnis teaching the swains to celebrate Bacchic rites (l. 30), in connexion with Caesar's introduction of the Liberalia at Rome: (3) the dream of Caesar, also related by Suetonius, and referred to in the note on

l. 56; lastly, the association of his worship as a *divus* with that of Apollo (l. 66), when his birthday was ordered to be kept as a festival, continuously with that of the Ludi Apollinares, on July 12 and the following days. In all this there is of course no direct or positive evidence that Virgil intended anything more than a song on the death and glorification of Daphnis, suggested (as we have seen) by Theocritus; but the reference to Caesar is, regarding all the circumstances of the time, highly probable and deserves at least serious consideration.

The scenery, as elsewhere, is Sicilian rather than Italian, and apparently borrowed from Theocritus.

Lines 1, 2. boni inflare, for *ad inflandum*, a Greek construction very common in poetry. Cp. 'cantare periti' 10. 32. So, especially in Horace, the adjectives *aptus*, *idoneus*, *callidus*, *prudens*, *cautus*, etc. are followed by the infin. as a verbal noun. **cur non**, like *τί οὐ* = 'let us,' etc. Cp. 'quin paras' 2. 71, 72 n.

3, 4. considimus, 'seat ourselves.' The other reading **consedimus** is like the Greek aorist with present force. Conington compares Aesch. *Prom.* 766 *τί . . . οὐκ ἔρριψ' ἐμαυτήν*, etc. **maior**, 'elder.' Cp. 'maximus Ilioneus' *A.* 1. 521.

5, 6. sub umbras, after **succedimus**. The construction then changes to the more usual dative **antro** as in l. 19. **incertas**, 'chequered,' as the wind blows the leaves to and fro.

7. raris, 'straggling,' not compact. See on 'rara umbra' 7. 46. **labrusca**, the 'wild vine.' Cp. Hom. *Od.* 5. 69 *ἡμερὶς ἡβώωσα τεθήλει δὲ σταφυλῇσιν* (*racemis*) which covered the cave of Calypso. **sparsit**, 'has o'erspread.' For indic. after *aspice ut* cp. 4. 52 n.

8. certat not **certet**, which would imply some real pretensions on the part of Amyntas. For dat. **tibi**, instead of **tecum**, cp. 8. 55, also *A.* 4. 38 'pugnabis amori.' **Amyntas** is a common pastoral name, but it may have been chosen in reference to the jealous Amyntas of 2. 38.

9. quid si, etc. = 'he might as well try,' etc., implying an impossibility. Wagner cites Ter. *Heaut.* 4. 3 'quid si caelum ruat?'

10, 11. Phyllidis ignes, 'love-songs to Phyllis.' These names are probably fictitious, though Ovid, *Met.* 13. 683, mentions a sculptor Alcon, and some say that Codrus was a poet hostile to Virgil. If he is the one mentioned in 7. 22, 29 as the poet of 'evil tongue,' **iurgia Codri** may mean 'reproaches uttered by Codrus,' ('C.'s railing rimes'); but most editors render it 'invectives *against* Codrus.'

12. From Theoc. 3. 1, 2 *ταὶ δέ μοι αἶγες | βόσκονται κατ' ὄρος καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.*

13, 14. immo, 'nay rather,' Greek μὲν οὖν (K.). **cortice**, i. e. of the living tree, as **viridi** implies. Cp. 10. 53. The smooth beech trunk would suit the purpose well. **modulans** = 'as I played the tune.' **alterna** is difficult. It may go (1) with **notavi** = 'the alternation of flute and voice' (C.), or 'I marked the notes at intervals' on the words (K.); (2) with **modulans**, 'sang line by line and marked them down' (P.). Perhaps the first is best. At all events **alterna** cannot here mean 'amoebaean' strains, as the song of Mopsus is continuous.

15. deinde, 'after *that*,' i. e. when you have heard me sing. So εἶτα, ἔπειτα in Greek. Mopsus is nettled at the mention of Amyntas; hence Menalcas proceeds to reassure him.

16, 17. pallenti, 'pale green.' Cp. 2. 47; 3. 9 n. The willow resembles the olive in shape and colour of the leaves, but is less valuable. The **saliunca**, 'Celtic reed,' had a sweet smell like the rose, but was too brittle and short-stemmed to be woven into garlands (Kt.). Cp. Plin. *N. H.* 21. 7 'saliunca . . . brevis, et quae necti non possit.' The point of the comparison is that any resemblance between Amyntas and Mopsus is merely superficial.

19. desine plura = 'say no more'; but there is a verbal confusion between *desine loqui* and *parce plura dicere* (C.). For acc. after **desine** cp. 8. 61.

20. Daphnis was fabled to be the son of Hermes by a nymph. Theoc. 1. 141 calls him τὸν Μώσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ. He is said to have died rather than confess himself worsted by Aphrodite, having once boasted that he would never yield to the power of love. For the supposed allegorical allusion in the death of Daphnis to that of Julius Caesar see introduction to this Eclogue.

21. Note the heavy melancholy effect of the initial spondee, **flebant**, followed by a pause; also of the successive spondees in l. 24. Cp. *A*. 6. 213.

23. This use of **atque . . . atque** = 'both . . . and,' is confessedly rare. The instance quoted from Silius Italicus, 1. 90, is probably imitated from the present line. In Tibull. 2. 5. 73 the construction is doubtful; in Catull. 68. 152 'haec atque illa dies, atque alia atque alia,' each *atque* means 'and.' Wagner and others adopt the awkward alternative of taking **complexa** (*est*) as a finite verb coupled by **atque** to **vocat**. **astra**, in reference to the supposed influence of the stars on human affairs. **crudelia** with **vocat**, 'cries out upon the cruelty,' etc.

27, 28. Cp. Theoc. 1. 71, where the herds and wild beasts mourn for Daphnis, τῆνον μὰν θῶες, τῆνον λύκοι ὠδύραντο, etc. **Poenus**, a literary or ornamental epithet; see note on 1. 55. The mention of

lions is of course inappropriate to Italy or Sicily, where the scene of this Eclogue is laid. Theocritus made the same mistake, *Id.* 1. 72. **loquuntur**, with acc. and inf. as in *A.* 1. 731 'nam te dare iura loquuntur.' Here however the hills and woods *re-echo* the howling of the lions (C.).

29–31. Daphnis is said to have taught the shepherds the worship of Bacchus. (For supposed allusion to Caesar and the *Liberalia*, see introduction to Eclogue.) The 'tigers,' with epithet **Armenias**, point to the eastern origin of the Bacchic rites. Cp. *A.* 6. 805 'Liber agens celso Nysae de vertice tigres.' **thiasos**, 'revel-bands' (from *θύειν*, 'to rush,' hence *θυιάδες*, etc.). Cp. *θυρσοφορεῖς θιάσους* Eur. *Bacch.* 558. The *θύρσοι*, here called **hastas**, were wands wreathed or tipped with vine-leaves and ivy. Cp. 'pampineas hastas' *A.* 7. 396. **mollibus**, prob. 'waving,' as in 4. 28. Others take it = 'soft,' in contrast to the hard spear-shafts. [*Mol-lis* is probably connected with *μαλ-ακός*, *ἀ-μαλ-ός*, etc., not a contraction of *mobilis* from *movere*.]

32. arboribus, elms, etc., on which vines were trained. Cp. 1. 56; 2. 70 n. These lines are varied from Theoc. 8. 79 *τᾷ δρυῒ ταὶ βάλανοι κόσμος*, etc.

35. Pales, the Italian wood-goddess, is here united with the Greek Apollo, as in *G.* 3. 2. So the Fauni and Dryades, Pan and Silvanus, 10. 24, 26; *G.* 1. 11, 17, 20. For the feast of Pale (Palilia) see Ov. *Fast.* 4. 721, etc. Apollo had the title of Nomius (*νόμιος*) or 'herdsman,' from the well-known story of Admetus in the *Alcestis* of Euripides.

36, 37. In the absence of Pales and Apollo everything goes wrong. **grandia**, because the largest seeds ('maxima quaeque' *G.* 1. 199) were chosen for planting. **infelix**, 'unkindly.' This line recurs in *G.* 1. 154, with *dominantur* for **nascuntur**. According to Pliny, *N. H.* 18. 149, barley actually degenerated into darnel and wild oats; a popular error, of course. The Lex Aquilia allowed an action for damages against anyone who sowed darnel among the corn.

38. molli. Cp. l. 31 n. Here it may mean 'delicate,' in contrast to the thistle. **purpureo**, perhaps 'white.' The word is used of any dazzling bright colour, not only of purple or red. Originally, like *πορφύρεος*, it denoted a deep dark colour, as of the sea in a storm. Horace speaks of 'purpureis oloribus' *Od.* 4. 1. 10.

39. paliurus, a common prickly shrub, called 'Christ's thorn,' used for quickset hedges, etc.

40. Cp. 9. 19, where 'florentibus herbis' seems to show that **foliis** may here mean 'flowers' (C.). **spargite**, prob. = 'deck by plant-

ing,' not merely 'strew.' It was a rural custom to bury near a spring shaded with trees, where the wayfarer might read the epitaph as he sat down to rest.

41. mandat, 'enjoins.' For the infin. cp. Mart. I. 88. 10 'non aliter cineres mando iacere meas.' Cp. 'ludere permisit' I. 10 n.

43. in silvis = *silvestris*, 'the woodlander.' See on 4. 3; 6. 2.

46. From Theoc. I. 7 *ἅδιον, ὦ ποιμάν, τὸ τεὸν μέλος ἢ τὸ καταχὲς | τῆν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.* Also 8. 81 *ἀδύ τι τὸ στόμα μοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά.* This is imitated by Pope, *Past.* 3. 43:

> 'Not bubbling fountains to the thirsty swain,
> Not balmy sleep to labourers faint with pain.'

48, 49. non calamis solum, etc. Cp. l. 2. **magistrum**, probably Daphnis, though some refer it to an unnamed shepherd of rural repute. **alter ab illo**, 'second to him.' Cp. 8. 39 n; also 'ab Achille secundus' Hor. *Sat.* 2. 3. 193.

50, 51. quocunque modo, said in modesty, 'as best we may.' Menalcas, however, rises with his theme, and surpasses Mopsus. **tollemus ad astra**, not merely 'laud to the skies,' but 'sing of his rising to heaven,' i. e. his actual deification. The expression is obviously suggested by 'ad sidera' in l. 43.

52. For the other reading, *Daphnim*, with *-im* unelided, see 8. 11 n.

54. cantari dignus, another Greek construction, in imitation of *ἄξιος* with infin. Cp. l. 1 n; also 'dignus amari' l. 89. **ista**, 'those strains of yours,' alluding to former specimens of his skill.

56, 57. Daphnis, standing on the threshold of heaven, sees beneath him the clouds and stars, through which he has ascended. **candidus**, 'in radiant sheen,' i.e. 'glorified.' So 'candide Bassareu' Hor. *Od.* I. 18. 11, 'candentes humeros' (of Apollo) *ib.* I. 2. 31. Cp. Pope's imitation in *Past.* 4. 69:

> 'But see where wondering Daphne mounts on high,
> Above the clouds, above the starry sky.'

Suetonius, in his *Life of Caesar*, ch. 81, says that on the night before his death 'ipse sibi visus est interdum supra nubes volitare, alias cum Iove dextram iungere.'

58. alacris voluptas, 'frolic rapture.' This general joy is the counterpart of the general mourning in the song of Mopsus, ll. 26, etc.

60, 61. Peace and security prevail, as in the golden age. Cp. 4. 22 n.

63, 64. intonsi, 'unlopped,' in their unshorn majesty. Cp. 'intonsa capita' (of oaks) *A.* 9. 681. C. compares Isaiah 14. 8 'The fir-trees rejoice . . . saying, Since thou art laid down, no feller is

come up against us.' **ipsae**, **ipsa**. Cp. 1. 40 n. **deus**, etc., is the exclamation of the rocks and trees. Cp. Pope's *Messiah* 31

'A God! a God! the vocal hills reply;
The rocks proclaim the approaching Deity.'

65, 66. **sis bonus**, etc.; imitated by Milton, *Lyc.* 183

'[thou] shalt be *good*
To all that wander in that perilous flood.'

aras, ordinary altars; **altaria**, high altars for burnt-offerings; but Virgil may not have intended the distinction here. In 1. 43 he assigns **altaria** to Octavian. *Altare* is from *altus* with termination (not from *ara*). **duas** (*aras*) in apposition to **altaria**. Two seems to have been the usual number; so Andromache erects 'geminas aras' to Hector's shade, *A.* 3. 305. [On the union of the worship of Julius Caesar with that of Apollo (supposing Daphnis to represent Caesar) see introduction to Eclogue.]

67, 68. **bina**, not here distributive. Cp. 3. 30. According to Wagner the milk is for spring-time, the oil for autumn (but see note on **frigus** and **messis** l. 70). **statuam**; cp. *A.* 1. 724 'crateras magnas statuunt.' This is from Theoc. 5. 53 *στασῶ δὲ κρητῆρα μέγαν λευκοῖο γάλακτος | ταῖς Νύμφαις· στασῶ δὲ καὶ ἁδέος ἄλλον ἐλαίω.*

69. **convivia**, the usual 'banquet' after sacrifice.

70. The festivals appear to be defined by l. 75, where the second is evidently the Ambarvalia (3. 77 n.). But this took place in the spring (*G.* 1. 340), which hardly answers to **frigus**. Virgil probably means a biennial festival, loosely denoted by hot and cold weather, without any more definite reference to seasons.

71. **calathis**, here 'goblets' or 'flagons' (not 'baskets,' as in 2. 46). So in *G.* 3. 402 it probably means 'milk-cans.' **Ariusia**, a town and district of Chios. Chian wine was in great repute; hence the term **nectar**, denoting something very choice. In *G.* 2. 98 Virgil calls the wine of Phanae in the same island the 'king' of wines.

72. Shortened from Theoc. 7. 71 *αὐλησεῦντι δέ μοι δύο ποιμένες*, etc. **Lyctius**, from Lycte in Crete; a literary epithet here. Cp. l. 27; 1. 55; 10. 59 n.

73. The uncouth dances of the Satyrs, legendary companions of Bacchus, are referred to in *G.* 1. 350 'det motus incompositus,' etc. **Alphesiboeus** (*ἀλφεσίβοιος*), lit. 'winner of oxen,' an imaginary shepherd. Cp. **Meliboeus** 1. 6.

74, 75. Virgil has borrowed the Nymph festivals from Theocritus, who often mentions them. **sollemnia** seems to imply a yearly celebration, perhaps in summer or early autumn (l. 70 n.). For

lustratio agrorum at the Ambarvalia see note on 3. 77; also *lustrum*, *lustrare*, in Dictionary.

76–78. As long as nature remains unchanged, so long shall the fame of Daphnis endure. **dum rore cicadae** refers to an old popular belief that the *cicala* lived on dew sipped from flowers. Cp. Theoc. 4. 16 *μὴ πρῴκας σιτίζεται, ὥσπερ ὁ τέττιξ*; l. 78 is repeated in *A*. 1. 609 in a similar connexion.

80. **damnabis votis**, i.e. thou shalt have power like a god to answer prayers; binding men to keep their vows by exacting a penalty for non-fulfilment. **votis** is abl.; lit. 'condemn *by* (in consequence of) vows.' Hence a man under a vow was said to be *damnatus voto* or *voti*. Cp. 'voti reus' *A*. 5. 237.

82. **venientis**, 'rising.' **sibilus**, *τὸ ψίθυρισμα* Theoc. 1. 1; also cp. the lines quoted above on l. 46.

83 points to the sea-coast of Sicily, where we must suppose the scene to be laid.

85. For **cicuta** cp. 2. 36 n. In Theoc. 6. 43, etc., the shepherds Daphnis and Damoetas exchange presents, *χὼ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν*.

86, 87. Virgil here identifies himself with the shepherd Menalcas. See introduction to *Ecl*. 1.; also to *Ecll*. 2, 3, as regards the question of their comparative dates.

87. **docuit**, 'rehearsed,' since the air accompanying the words was composed on the flute.

88. **pedum** occurs nowhere else. It is probably derived from *ped-*, i.e. a 'crook' to lay hold of the feet.

89. **non tulit**, 'did not get.' Cp. *A*. 5. 248 'dat ferre talentum,' i.e. as a prize. For the construction **dignus amari** cp. l. 54 n.

90. **paribus**, probably 'regular,' but the exact sense is uncertain. may mean that the knots were at regular intervals along the staff. Martyn translates 'even joints.' **aere** is most likely 'brazen rings,' or other ornaments. Others make **nodis atque aere** a hendiadys = *aereis nodis*, 'brazen studs.'

SIXTH ECLOGUE.

This Eclogue, unlike any of the rest except the Fourth, contains scarcely any traces of Theocritean influence. The framework alone and some of the incidents related in the course of the poem give it something of a bucolic character. Two young shepherds, aided by a nymph, are represented as extorting a song from Silenus by stratagem. He sings first of the origin of the universe, according to

the Epicurean system of cosmogony; next of Deucalion's deluge and the reign of Saturnus, and finishes by relating some of the most famous stories of ancient mythology.

The Varus, to whom the Eclogue is dedicated, is almost certainly Alfenus Varus, the successor of Pollio in Cisalpine Gaul, to whom Virgil appeals in the Ninth Eclogue (l. 27) with the promise of a poem in his honour. He had probably asked Virgil to celebrate his exploits in the wars, but the poet feigns an excuse (ll. 3–5), and begs Varus to accept the dedication of a pastoral poem instead. His choice of a subject was doubtless determined by the influence of the Epicurean philosophy he had learnt from his instructor Siron, under whom Varus is said to have studied at the same time; partly also by the example of Lucretius, then lately deceased, whose philosophical system was much in vogue at this time, and must have had a peculiar attraction for Virgil. Taking advantage of an old legend respecting Silenus in Phrygia (see note on l. 19), he introduces him as the narrator. The mythological portion of the Eclogue seems to be derived mainly from the Ἑτεροιούμενα of Nicander, to which Ovid was afterwards indebted for his *Metamorphoses*. The episode of Gallus (see l. 64 n.) is certainly irrelevant, but was introduced in compliment to the friend and patron to whose praises Virgil subsequently devoted an entire Eclogue, the Tenth and last.

The date is probably 40 or 39 B.C., but there is no internal evidence to decide it.

Lines 1, 2. prima=*primum*, 'at first,' in reference to Virgil's earliest efforts in verse. **Syracosio** = 'pastoral'; cp. 4. 1 n. The Greek form Συρᾱκόσιος is used for the metre's sake. For **ludere** see 1. 10; for **silvas** cp. 'silvestrem Musam' 1. 2; also 4. 3; 5. 43 n. **Thalia** may represent 'Muse' generally, like Melpomene in Hor. 4. 3. 1, and elsewhere. But Thalia seems to have been regarded not only as the Muse of comedy, but of pastoral poetry also.

3. Cp. Hor. *Od.* 4. 15. 1 'Phoebus volentem proelia me loqui . . . increpuit lyra.' **reges et proelia** denotes heroic poetry. Suetonius says of Virgil, 'Cum res Romanas incohasset. *offensus materia*, ad Bucolica transiit'; that is, he found these loftier subjects too hard for him, and Phoebus is said to have given him a friendly reminder of the fact; the ear (as C. observes) being considered as the seat of memory. See Introd. p. 7. Milton imitates this passage in *Lycidas* 77 'Phoebus replied, and touched my trembling ears.'

4, 5. Tityre, probably any shepherd; though some think Virgil means to identify himself with the Tityrus of the First Eclogue. **pingues**, with **pascere** = 'feed to fatness,' in contrast with de-

ductum, 'thin' or 'slender'; i.e. light themes of song. Cp. Hor. *Ep.* 2. 1. 225 'tenui deducta poemata filo.' The shepherd is bidden to 'keep his sheep fat and his verses lean.'

6, 7. super tibi erunt, 'you will have poets in plenty' ('enough and to spare'). For the *tmesis* of preposition and verb cp. 'super unus eram' *A.* 2. 567. For Varus see introduction to this Eclogue. **condere** = 'treat of,' lit. 'put together.' 'Caesaris acta condere' Ov. *Trist.* 2. 336. Probably the civil wars, especially Varus' exploits in Cisalpine Gaul, are referred to; but we know very little of his life.

8, nearly a repetition of 1. 2, where see note on **meditaris.**

9. non iniussa, 'not without warrant' (C.), i.e. from Apollo (ll. 3, 4).

10–12. The sense is, 'Though I cannot comply with your request, yet your name shall be read in this pastoral song of mine by all the world.' **myricae** = 'humbler strains.' Cp. 4. 2 n. **pagina** = *carmen,* as in Mart. 1. 5. 8 'lasciva est nobis pagina.' But the use of the word here, as implying a written and published poem, is alien to the assumed bucolic character. See note on **lectori** 3. 85.

13–15. Chromis et Mnasylus, probably shepherds, though some take them to be Fauns, since the wood-gods were believed to be dangerous to mortals. But see note on **timidis** l. 20. **Iaccho** = *vino.* Ἴακχος (ἰαχεῖν) was the mystic name of Bacchus. Cp. 7. 61.

16. procul, either with **tantum,** 'just a little way off' (supposed to be a reproduction of τυτθὸν ὅσσον ἄπωθεν Theoc. 1. 45); or, taking **tantum** with **delapsa,** 'at a short distance, just fallen off his head.' **procul** (like πόρρω, πρόσω) means 'at *some* distance,' not necessarily 'far off.' Cp. *A.* 10. 835, where the sense requires 'near.' **capiti,** dat. for the more usual **a capite.** Cp. Ov. *Met.* 6. 592 'lateri vellera dependent,' and probably *A.* 5. 722 'caelo facies delapsa.' It is an extension of the construction of the *dat. incommodi* after verbs like *detrahere,* etc. to other verbs denoting separation. Cp. 4. 41 n.

17. attrita, 'worn' by constant use. **cantharus,** prob. from κάνθαρος, a beetle-shaped 'tankard.' **pendebat,** sc. *manu,* i.e. the sleeping Silenus still clutches it.

19. For order of words C. compares Lucr. 3. 10 'tuis ex, incluta, chartis.' Cp. also 8. 59. The binding of Silenus may have been suggested by that of Proteus in Homer, *Od.* 4. 400, etc. But a similar story is told of Silenus himself in Ov. *Met.* 11. 90, how he was bound by some Phrygian shepherds and taken before king Midas.

20, 21. timidis, according to Dr. Kennedy, 'startled' at Aegle's sudden appearance. But it seems more natural to render it 'alarmed'

at the probable consequences when Silenus awoke (l. 13 n.), from which the frail nature of the bands could be no real protection. Aegle is bolder, and plays her part in the trick as the god is 'awakening' (*videnti*).

24. potuisse videri, 'to have seemed (thought yourselves) to have the power.' The other interpretation (*me*) *potuisse videri*, 'that I can have been visible' (the wood-gods showing themselves to mortals only when they pleased) is far less likely.

26. mercedis, partitive gen., 'another (kind) of reward,' i. e. 'I'll pay *her* off in some other way.' **ipse** = *ultro*, 'without more ado.' Cf. 4. 21 n.

27. in numerum, 'in measured dance' (C.). Cp. Lucr. 2. 631 (of the Curetes) 'ludunt in numerumque exsultant.' Milton imitated this line in *Lycidas* 34 'rough Satyrs danced and Fauns with cloven heel.'

29, 30. tantum, with the relative (*quantum*) clause understood, as in 5. 82, = 'so much' as did the hills and rocks when Silenus sang. **Rhodope** and **Ismarus** were mountain haunts of Orpheus in Thrace. So in *G.* 4. 461 the 'Rhodopeïae arces' mourn in sympathy with him. **Orphea** = 'Ορφέα, -ῆ. Cp. *Typhoea G.* 1. 279.

31–40. These lines give a short abstract of the Epicurean system of cosmogony, described at length by Lucretius, 5. 416–508. According to this doctrine the 'great void' was at first filled with moving particles or atoms (semina). By concourse of similar atoms the universe was gradually formed, and the four elements took their relative positions. In Lucretius the atoms themselves are called *primordia rerum*, whence the **exordia**, or 'rudiments' of things had their origin. Virgil's **liquidus ignis**, 'streaming fire' (C.), answers to Lucretius' *ignifer aether*, which rises to the highest place and enwraps the universe by expansion. This 'soft elastic orb of aether,' according to Munro, is what Virgil means by **tener mundi orbis**, which now 'grew into a whole' (**concreverit**). Cp. Lucr. 5. 467 'levis ac diffusilis aether Corpore *concreto* circumdatus undique flexit.' But it seems more natural to understand **tener mundi orbis** of the 'young world-globe,' now growing into shape; **ipse** marking off the distinction from the mere **exordia**, and **tener** contrasting with **durare** in next line. For meanings of **mundus** see 4. 50 n.

35. durare, prob. intransitive, though some take **solum** as its object., with **orbis** as subject of the verb. **discludere Nerea ponto,** 'to shut off (confine) the sea-water in its bed.' Lucretius says that the removal of the sun and moon to a middle space between earth and aether made hollows in the earth, which the sea-waters filled.

Virgil appears to put the sun's formation later than the separation of the earth from the waters (l. 37); but he may not have intended to describe the several events in their exact order. (On the whole passage see Dr. Kennedy's *Excursus* III, pp. 315-317 of his notes.)

36. rerum, 'objects,' such as trees and animals (ll. 39, 40), which were supposed to grow out of the earth itself. Cp Ov. *Met.* 1. 88 'tellus induit ignotas hominum conversa figuras.'

38. altius (with **lucescere**), either 'higher' than before the separation of the sun and earth, or (with K.) 'at a higher elevation' than the clouds. [Most editors put the comma after **solem**; but Virgil does not elsewhere place *atque* second in its clause, and it would be wrong to speak of 'rain falling from a greater height' than before, when no rain had previously fallen.] **summotis**, 'uplifted' above the earth, but between it and the sun.

40. rara, 'here and there' (cp. 5. 7), or perhaps 'one by one' (C.). **ignaros** is more poetical than the common reading *ignotos*, as personifying the mountains, which are said 'not to know' the strange visitors.

41–81. For the details of all the following stories see Classical Dictionary. Silenus proceeds to relate (but in reversed order) the earliest legends of the human race, viz. those of Deucalion and Pyrrha, the golden age of Saturn, the crime of Prometheus and its punishment.

42. Caucasias volucres, the eagle (or vulture), αἰετὸν τανύπτερον Hes. *Theog.* 523, sent to torment Prometheus. The tale of Pyrrha and Deucalion is told at length by Ovid, *Met.* 318–415. For the plural **volucres** cp. Propert. 4. 25. 14 'Caucasias etiam si pateremur aves.'

43, 44. Next, the tale of Hylas the favourite of Hercules, ravished by the Naiads for his beauty. See Theoc. 13th Idyll. **quo fonte**, etc. = '*how* left behind at the spring for Hylas the sailors shouted.' Cp. 'quo cursu,' 'quibus alis,' ll. 80, 81, where the *quo* and *quibus* are in sense adverbial.

Hylā Hylă. For the long vowel unelided in *arsis* cp. 2. 24. 3. 6, 8. 44; for short vowel in *thesis* cp. 2. 65, 3. 79, 8. 108.

45–60. Next he relates at some length the story of Pasiphae and her monstrous passion for a bull. The other stories are dismissed with a brief allusion (ll. 61–81).

46, 47. solatur, i. e. sings how Pasiphae solaced herself with love. Cp. 'circumdat,' 'erigit,' ll. 62, 63. **virgo**, of a married woman, as in Hor. *Od.* 2. 8. 22 'virgines nuptae.' Pasiphae was the wife of Minos.

48, 49. The daughters of Proetus fancied themselves changed into

cows; yet none of them went so far in their madness as to seek the embraces of the herd. **falsis**, 'counterfeited.' C. compares 'faciem falle' *A.* 1. 684. **secuta est**, 'sought,' 'hankered after.'

50, 51. collo, dat. '*for* her neck,' i. e. to have the yoke put on it. **in levi**, etc., i. e. she would feel for the horns she expected to find, though her forehead of course remained smooth, as she was not really transformed. *Lēvis* is Greek *λεῖος*.

53. fultus, 'lying on,' but with the notion of firm pressure. Cp. 'fulcire pruinas' Prop. 1. 8. 7, 'to tread the snow.' For the scansion **fultūs hyacinthi** cp. 'tondebāt hyacinthi' *G.* 4. 137; but this licence is rare in the fifth foot. The snow-white bull is contrasted with the purple or blue hyacinth, and the paler green of the grass with the dark-green ilex.

55-58. claudite, etc. Pasiphae bids the nymphs close the avenues of the forest to prevent the bull's escape and give her a chance of meeting him. **saltus** are 'lawns' or open spaces in the wood, affording pasture for cattle. **Dictaeae** and **Gortynia** (l. 60), of the towns of Dicte and Gortyna in Crete, where the scene is laid. **errabunda bovis vestigia**, 'traces of the truant steer.'

58–60. forsitan, etc. She hopes the bull may have been enticed home to his accustomed stall, where she may find him. [Others take **forsitan** to imply a fear lest some rival cows may entice him away to some distant stall at Gortyna, her own home being Gnossus. This is forced; **forsitan** is evidently a continuation of the sense from **si qua forte** = 'in the hope that,' etc.]

61. The story of Atalanta, daughter of Schoeneus, and the golden apple which caused her defeat by Hippomenes in the foot-race, is told in Ov. *Met.* 10. 560, etc.

62, 63. The sisters of Phaethon, mourning their brother's death, were turned into trees; poplars, according to the common legend (*A.* 10. 190), but here 'alders,' as suiting the banks of the Eridanus or Po, where the scene is laid.

For **circumdat**, **erigit**, see on **solatur** l. 46. **corticis** fem., as in Lucr. 4. 48 'cortex nominitandast,' but usually masculine.

64-66. For the life of Cornelius Gallus, the friend and patron of Virgil, and himself a poet, see introduction to *Ecl.* 10. The mention of him here in the song of Silenus, as the companion of Linus and the Muses, is an exaggerated and misplaced compliment. **Aonas** (= *Aonios*) **montes**, i. e. Helicon, where the Permessus rises. The Aones were an ancient Boeotian tribe, hence the Muses were called Aonides. **sororum**, 'the sisterhood' of the Muses. Cp. Ov. *Met.* 5. 255 'doctas sic est affata sorores.' **assurrexerit**, 'rose up' to greet him.

67. For **Linus** cp. 456 n. **divino carmine**, abl. of quality = 'shepherd poet divine,' cp. 5. 45 The legendary Linus was not a shepherd, but Virgil here assigns him a bucolic title. So in l. 69, Linus gives Gallus a shepherd's pipe, once a present from the Muses to Hesiod; but Hesiod himself (*Theog.* 30) says it was a branch of bay (*δάφνης ἐριθηλέος ὄζον*), which enabled him to 'sing of things past and things to come.'

68–70. **apio**, as a festive garland. Cp. Hor. *Od.* 1. 36. 16; 2. 7. 24; 4. 11. 3 'nectendis apium coronis.' **calamos.** Cp. 2. 32 n. **Ascraeo seni**, 'the ancient bard of Ascra' in Boeotia. Hesiod is here credited with the powers of Orpheus to move trees by his song.

71–73. **his**, sc. *calamis*. Cp. 5. 87 n. **Grynei nemoris.** Gallus had translated a poem by Euphorion of Chalcis concerning the 'grove of Grynium' in Mysia, where were a temple and oracle of Apollo. Hence 'Gryneus Apollo' *A.* 4. 345. Cp. 10. 50 n. Virgil bids Gallus tell the story in strains of which Apollo himself may be proud.

74. **aut Scyllam**, sc. *ut narraverit*, from l. 78. The infinitives **vexasse, lacerasse**, depend on **fama secuta est** = *quae fertur*, 'to whom the story clings that she,' etc. (C.). Virgil confounds Scylla the daughter of Nisus with the more famous Scylla described in *A.* 3. 424, etc., from Homer, *Od.* 12. 85–100. Ovid and Propertius have made the same mistake.

75, 76. Cp. Lucr. 5. 892 'rabidis canibus succinctas semimarinis Corporibus Scyllas.' Homer does not mention this. **Dulichias**, i. e. of Ulysses the Ithacan. Dulichium was really one of the Echinades islands, near Ithaca, which were not, according to Homer, under the dominion of Odysseus. Ovid, *Met.* 14. 226, calls Ulysses 'Dulichium ducem.'

78–81. **mutatos**, etc., i. e. the transformation of Tereus into a hawk or hoopoe. According to the Greek legend, Philomela was the sister and Procne the wife of Tereus, who served up her son Itys at his table, and was changed into a nightingale, Philomela into a swallow. The Roman version made Philomela the nightingale. **dapes** is the flesh of Itys, **dona** his head, which was presented to Tereus after his meal. The nom. to **petiverit** may be Tereus or Philomela, probably the latter, to avoid change of subject. For **quibus alis**, etc., see l. 43 n.; though **quo cursu** may mean 'with what (unwonted) speed,' i. e. on wings. **ante**, 'before' she (or he) flew off to the woods. It is awkward to take it (as some do) with **sua** = 'once her own.' **sua** by itself would mean this, like 'mea regna' 1. 69. **supervolitaverit**, as C. observes, seems to point to the habits of the swallow, but Virgil most likely followed the Roman version of the story (see above).

82. meditante, 'composing.' Cp. 1. 2 n. Silenus sings all that Phoebus once sang on the banks of Eurotas to his beloved Hyacinthus (3. 106 n.). **beatus**, 'blest' in the privilege of hearing such divine strains.

83, 84. iussit, etc. Imitated by Pope, *Pastoral* 4. 13 'Thames heard the numbers as he flowed along, And bade his willows learn the moving song.' The Eurotas is called *εὔδενδρος* in Eurip. *Iph. T.* 134. **pulsae**, etc., 'the echoing vales repeat the strain to the skies.' Cp. 5. 62.

85, 86. numerum, 'the tale' (of sheep). Cp. 3. 34. For the change of voice from cogere to **referri** cp. *A*. 3. 61 where 'linqui' follows 'excedere.' **invito**, 'reluctant' for the strain to cease. Martyn cites Milton, *Par. Lost* 7. 100, where Adam tells the angel Raphael that the sun 'held by thy potent voice . . . longer will delay to hear thee tell His generation.' **Olympo**, with **processit**, 'from Olympus,' whence the evening star is said to rise.

SEVENTH ECLOGUE.

THIS Eclogue, like the Third, is a singing-match between two shepherds, Corydon and Thyrsis, but ending in the defeat of the latter. A goatherd, Meliboeus, who happened to be present, is the narrator. The rules of 'amoebaean' singing (see introduction to *Ecl.* 3) are strictly observed, only here four lines, instead of two, are assigned to each competitor.

The poem is entirely pastoral, without any personal or political allusions. Its opening lines and a few scattered expressions are imitated from Theocritus, but there is on the whole more originality in this than in any of the other Eclogues, except perhaps the Fourth and Sixth.

The date is uncertain, but the poem is probably one of Virgil's earlier efforts. The locality professes to be Mantuan (l. 13), though the scenery is, as in most of the Eclogues, confused.

Lines 1, 2. arguta, 'whispering' or 'rustling,' as in 8. 22. The original meaning (from *arguere*) is 'distinct' or 'clear'; hence of form 'clean cut,' as 'argutum caput' *G.* 3. 80; of sound, what strikes the ear clearly and sharply, as 'arguta fistula' l. 24. **in unum** = *εἰς ἕνα χῶρον* Theoc. 6. 1, whence these lines are imitated.

4, 5. Arcades, i. e. skilled in pastoral song, Arcadia being associated with Pan, the inventor of the shepherd's pipe (2. 32). Cp. 10. 31–34. The Arcadians of history were noted for boorishness and

stupidity, and the conventional associations of Arcadia with bucolic poetry are probably due to Virgil and his successors (C. and Kt.). **cantare** = *cantando*, with **pares** (cp. 5. 1, 2), 'equally matched in singing and (both) ready to reply in an amoebaean contest.' [C. and others take **parati** with both verbs, 'ready either to take the first part (**cantare**) or the second (**respondere**) in a match (**pares**).' This is a possible but less obvious and simple construction. Schrader reads *periti* (cp. 10. 32), which is nearer to Theoc. 8. 4 *ἄμφω συρίσδεν δεδαημένω ἄμφω ἀείδεν.*]

6. For **dum** with pres. implying past time, followed by a pluperf., cp. *A.* 6. 171 'dum *personat* aequora . . . Triton *immerserat* unda.' **frigore**, 'the spring frosts,' the myrtle being a tender plant.

7. From Theoc. 8. 49 *ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ.* For **ipse** cp. 3. 95 n. **dēēraverat**, a common contraction, especially in *dēērat* (*desum*), Ov. *Met.* 1. 77 and elsewhere. **atque** = 'when,' marking a close sequence of events. Cp. *A.* 3. 9 'vix prima inceperat aestas, *et* pater Anchises dare fatis vela iubebat.'

10. **cessare**, 'get leisure' = *otiari*. Cp. Propert. 3. 23. 15 'cessabimus una.'

11–13. **ipsi** = *ultro*, as in 4. 21; 6. 26. **tenera**, etc., repeated in *G.* 3. 15. For the river scenery about Mantua see on 1. 48. **praetexit**, aorist of permanence = 'here is Mincius fringing his banks' (C.). **sacra**, i. e. to Juppiter. Cp. Theoc. 5. 46 *ὧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι.*

14–16. **Alcippe** and **Phyllis** are mates or partners of other shepherds. See on 1. 31. For **depulsos** cp. 3. 82 n. **Corydon cum Thyrside** is in virtual apposition with **certamen**, 'a grand match, Corydon against Thyrsis.'

19. **alternos**, etc., lit. 'their Muses willed to remember (record) alternate (amoebaean) verses.' Cp. 3. 59. The Muses, as daughters of Mnemosyne (Memory), were said to recal to the minds of their votaries what they had to utter. Hence poetical composition is represented as an act of memory. Cp. *A.* 7. 645 'et meministis enim, Musae, et memorare potestis.' In what follows Thyrsis' choice of subjects is generally less pleasing than that of Corydon; his imagery is often ungraceful and his language rude and sometimes offensive (l. 26). In the last two quatrains there is perhaps little difference between the two competitors, but the balance is obviously in Corydon's favour.

21, 22. **Libethrides**, of Libethrus, a spring in or near Mount Helicon. Its nymphs, equally with the Muses, were inspirers of song. **Codro**, probably an imaginary person, as in 5. 11, where see note. **proxima**, sc. *carmina*, 'second to Phoebus only.'

23, 24. For lengthening of **facīt** before **aut** cp. 1. 38, 3. 97 n. **aut si non**, etc., an abridged form of a familiar proverb given at length in 8. 65 'non *omnia* possumus omnes.' Here the meaning is 'or else,' if (as the saying is) such excellence is beyond human power, I will resign my art. For **arguta** see l. 1 n. **sacra**, to Pan, cp. Propert. 1. 18. 20 'Arcadio pinus amica deo.' The singer abandoning his art hangs up his pipe in dedication to his patron deity. Milton imitates this line in his *Epit. Damonis* 169 'tu procul annosa pendebis, fistula, pinu.'

25, 26. hedera, the plant of Bacchus, who was the poet's patron, besides Apollo. Cp. Hor. *Od.* 1. 1. 29 'doctarum hederae praemia frontium.' **rumpantur**, 'burst with envy.' Cp. Prop. 1. 8. 27 'rumpantur iniqui.' For **Arcades** see note on l. 4.

27, 28. ultra placitum, either 'beyond his real opinion' (sc. *sibi*), i.e. insincerely, or more probably 'beyond what is pleasing' to the gods, whose jealousy was thought to be provoked by excessive praise. For the divine *φθόνος* and its effects see especially Herodotus 1. 32, 2. 40 (*τὸ θεῖον ἐστι φθονερόν*). The **baccar** plant (4. 19 n.) was considered a protection against enchantment. The dread of an 'evil tongue,' as well as of the 'evil eye' (3. 103), was a common superstition. Gellius quotes from Pliny a statement 'esse in Africa familias hominum *voce atque lingua effascinantium*; qui si impensius forte laudaverint pulchras arbores, segetes laetiores, etc., emoriantur repente haec omnia.'

29, 30. Delia, i.e. Diana, to whom Corydon in the character (or possibly by the hands of) Micon makes his offering. The verb *dedicavit* (*ἀνέθηκε*) is omitted as usual in inscriptions. Cp. *A.* 3. 288 AENEAS HAEC DE DANAIS VICTORIBUS ARMA. **vivacis**, 'long-lived.' Stags were proverbially so, hence 'cervina senectus' Juv. *Sat.* 14. 251. Cp. Hes. *Frag.* *ἐννεά τοι ζώει γενέας λακέρυζα κορώνη, | ἀνδρῶν γηράντων, ἔλαφος δέ τε τετρακόρωνος.*

31, 32. si proprium, etc., 'if this success (in hunting) shall last.' Cp. *A.* 3. 85, 'propriam domum,' 'a lasting habitation,' 6. 781 'propria haec si dona fuissent.' **tota**, 'a full length' statue. For **stabis** in this sense cp. Hor. *Sat.* 2. 3. 183 'aëneus ut stes.' So *σφυρήλατος στάθητι* Plat. *Phaedr.* p. 215. The **cothurnus** or hunter's 'buskin' was high-laced (**evincta**), cp. 'alte suras vincire cothurno' *A.* 1. 337.

33–36. Thyrsis fails, first, by his choice of the sensual deity Priapus; secondly, in trying to outdo Corydon by extravagant promises. **sīnum** (or *sīnus*) is a large round bowl, mentioned also in Plautus. The derivation is uncertain, but it may be connected with **sĭnus**, indicating its shape, notwithstanding the difference of quan-

tity. **pauperis horti**, referring to his own garden. **pro tempore**, 'according to present means,' ἐκ τῶν παρόντων.

37, 38. Nerine, 'Nereid,' from the rarer Greek fem. form in -ίνη. So Thetis is called *Nereine* Catull. 64. 28. What follows is varied from Polyphemus' address to Galatea in Theoc. 11. 19 ὦ λευκὰ Γαλάτεια . . . | λευκοτέρα πακτᾶς ποτιδεῖν, ἁπαλωτέρα ἀρνός, etc. See also 9. 39. For **Hybla** and its bees cp. 1. 54 n., and for **hedera alba** (*pallens*) 3. 39 n.

41–44. Thyrsis fails again in the unpleasing nature of his comparisons, and in his rude expression of impatience. **immo**, 'nay,' implying that he means to beat Corydon's style of address. The 'Sardinian herb' is a kind of ranunculus or crowsfoot, whose bitter taste distorted the features into a forced smile known as the *risus Sardonicus*. **proiecta**, 'cast up' on shore, and left as worthless.

43, 44. Cp. Theoc. 12. 2 οἱ δὲ ποθεῦντες ἐν ἤματι γηράσκουσι, Ov. *Her*. 11. 29 'et nox erat annua nobis,' said of prolonged delays in love. **si quis pudor**, 'if you have any conscience,' i. e. feeling of shame for keeping me so long from my darling.

45–47. somno mollior, from Theoc. 5. 51 ὕπνω μαλακώτερα. **rara**, 'chequered'; cp. 5. 7 n. **pecori**, the *dat. commodi*. Cp. Hor. *Od*. 1. 17. 3 'defendit aestatem capellis.'

49–52. In contrast to Corydon's summer scene out of doors, Thyrsis sets off the rude comforts of a shepherd's cot in winter. **pingues**, 'unctuous,' being of pine-wood; hence the 'sooty doorposts.' As there was no chimney, the smoke escaped by a hole in the roof (καπνοδόχη) or through the open doors.

52. numerum, 'throng.' C. quotes a saying of Alexander about the Persian host, that a single butcher is not afraid of a number of sheep. Cp. Hor. *Epist*. 1. 2. 27 'nos numerus sumus,' Eur. *Troad*. 476 οὐκ ἀριθμόν, i. e. of no account.

53–56. The general idea is from Theoc. 8. 41, etc., but there is no close imitation. Cp. also in Pope's First Pastoral the quatrains beginning respectively 'All nature mourns,' and 'All nature smiles.' **stant**, 'stand out' to view, more vividly descriptive than *sunt*. For the non-elision of *i* and *ae* cp. 2. 24, 3. 6, 63, also 'Dardanio Anchisae' *A*. 1. 617.

sua quaeque, etc., probably by a sort of attraction = *sua quaque*, etc. (which is the reading of some editions), 'its own peculiar fruits under (each) tree.' Others make s͡ua a monosyllable by *synizesis*, as in Lucr. 1. 1022 'ordine se *suo* quaeque sagaci mente locarunt.' But Virgil does not use this licence unless the metre requires it (as *e͡odem* 8. 81), which is not the case here. **et**, 'even,' i. e. 'the very rivers.'

57, 58. vitio, 'taint.' Cp. 'morbo caeli' *G.* 3. 478, 'corrupto caeli tractu' *A.* 3. 138, also 'morbidus aer' Lucr. 6. 1097. **Liber,** etc., i. e. the vines are withering on the hill-slopes; hence Bacchus is said to 'grudge' the hills their wonted shade. For this construction of *invidere* cp. *G.* 1. 503 'nobis caeli te regia, Caesar, invidet,' also *A.* 4. 234. In prose it usually takes the dative simply. [**Liber** is probably from the same root as **lib-are,** *λείβειν,* not connected with *liber,* 'free.']

60. Iuppiter, i. e. the sky, as in *G.* 1. 418, Hor. *Od.* 1. 1. 25, and elsewhere. In *G.* 2. 325 he is identified with Aether, and is said to descend into the bosom of his spouse, the Earth. **plurimus,** 'in abundance.' Cp. 'nux plurima' *G.* 1. 187, 'plurimus amnis' *A.* 6. 659.

61, 62. The poplar was sacred to Hercules, who is said to have made a garland from it as he returned from his expedition to Hades. Cp. *G.* 2. 66 'Herculeaeque arbos umbrosa coronae.' In Theoc. 2. 121 the λευκά, 'white poplar,' is called Ἡρακλέος ἱερὸν ἔρνος. For **Iaccho** see note on 6. 15.

The myrtle grows on the sea-shore, and Venus (Aphrodite) is said to have covered herself with its boughs, when she rose from the sea-foam. For the laurel as connected with Phoebus see the story of Daphne in Ovid, *Met.* 1. 452–567.

66-68. in fluviis, i. e. on river banks, 'fluviali consita ripa' Ov. *Her.* 5. 25. The comparison of Lycidas himself to a tree is somewhat forced, but a comparison of favourite trees would have been a mere repetition of Corydon's subject. Thyrsis therefore has to make the best of the situation.

70. From Theoc. 8. 92 *κὴκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο.* The best interpretation seems to be 'henceforth Corydon is *our* Corydon,' i. e. *the* Corydon *par excellence*; his very name is a title of honour.

EIGHTH ECLOGUE.

This Eclogue relates the songs of two contending swains, the former of whom, Damon, speaks in the character of a shepherd reproaching his false mistress Nysa, who has deserted him for Mopsus, and vowing to kill himself. Alphesiboeus follows with the description of a woman who is trying to win back her estranged lover by magic arts. This latter song is imitated from the Second Idyll of Theocritus, known by the title of *Pharmaceutria.*

The main portion of the Eclogue (from l. 17) consists of two con-

tinuous strains, each in ten parts or stanzas, separated by a refrain. Each of Damon's stanzas contains a certain order of lines, in successive groups of 4, 3, 3, 2, 4, 5, 3, 4, 5, 3. Alphesiboeus observes the same order, except that (possibly by some oversight of the poet) his last three stanzas succeed each other in groups of 5, 3, and 4 lines respectively.

There is an introductory dedication (ll. 6–13) to an unnamed patron, who is almost certainly Pollio, now on his return from a successful expedition against the Parthini in Illyricum ('Dalmatico triumpho' Hor. *Od.* 2. 1. 16) in 39 B.C., the year after the ratification of the Brundisian treaty celebrated in the Fourth Eclogue.

Line 1. Musam, as in 1. 2. For the name Alphesiboeus see 5. 73 n.

2–4. All nature is entranced at the strain, as at Silenus' song, 6. 27. The 'lynxes' are not Italian, but the mention of Oeta in l. 30 seems to refer the scene of the first song to Thessaly. In Eur. *Alc.* 579 the βαλιαὶ λύγκες in the Thessalian district of Pherae are represented as charmed by Apollo's music. **cursus**, probably acc. of respect with **mutata**, though some make it the object of **requierunt** used transitively. The authority quoted is Prop. 3. 15. 25 'Iuppiter Alcmenae geminos requieverat Arctos,' but the accusative there may express duration of time.

6, 7. tu, i.e. Pollio (see introduction). **mihi**, the *dat. ethicus* = 'my friend' or 'as I imagine' (K.), indicating that his thoughts went along with Pollio. **superas**, 'art passing' by sea, as in *A.* 1. 244 'fontem superare Timavi.' The Timavus flows into the Sinus Tergestinus, between Aquileia and Tergeste in Venetia. For **legere**, 'to coast,' cp. *A.* 3. 392 'litoraque Epiri legimus.'

10. cothurno, the tragic 'buskin,' in allusion to Pollio's tragedies. Cp. 3. 86 n.; also Hor. *Od.* 2. 1. 11, 12 'grande munus Cecropio repetes cothurno.'

11. a te, etc., probably from Hom. *Il.* 9. 97 ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι. The subject of **desinet** is strictly *principium*, but the sense implies *musa* or *carmen*. The phrase is proverbial. [But it is an open question whether Ribbeck's **desinam**, with the *-am* unelided, is not the right reading. See note in various readings.] **tibi**, 'for thee,' i.e. 'in thy honour,' *dat. commodi*, instead of the more usual *in te*. In **iussis** (cp. 6. 9) Virgil seems to allude to bucolic poems generally, undertaken at Pollio's request; not to the subject of this particular Eclogue.

13. hederam, the poet's garland (7. 25 n.). The sense is 'let the praises a poet can offer mingle with your military honours.' Pope

has imitated this in his Second Pastoral,—

> 'Accept, O Garth, the Muse's early lays,
> That adds this wreath of ivy to thy bays.'

15, repeated in a similar description of early morning *G.* 3. 326. The air is coldest just before sunrise.

16. incumbens olivae, either 'leaning on his olive staff' or 'against an olive tree.' The former is supported by the epithet **tereti**, 'smooth' or 'well-rounded' (cp. 'teretes suras' Hor. *Od.* 2. 4. 11), and by the fact that the shepherd's crook was often made of olive wood. Cp. Theoc. 7. 18 *ἀγριελαίω . . . κορύναν.* But, as K. observes, *teres* is used of trees in general, as in *A.* 6. 207 'teretes circumdare truncos,' and it is natural to suppose that the singers were seated, as in the First, Third, and Fifth Eclogues.

17–19. prae separated by *tmesis* from **veniens.** Cp. 6. 6 n. **age**, 'usher in.' Milton, *Song on May Morning*, calls the morning star 'day's harbinger.' **coniugis**, 'betrothed,' as in *A.* 3. 330, of Hermione, the *promised* wife of Orestes. **testibus**, 'witnesses' of her broken vows.

21–23. The refrain is from Theoc. 1. 64, etc. *ἄρχετε βωκολικᾶς Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.* **Maenalios** = Arcadian, i. e. pastoral (7. 4 n.). **argutum**, 'whispering.' Cp. 7. 1 n. **amores**, 'love-songs,' as in 10. 53.

24. For Pan as inventor of the shepherd's pipe see on 2. 32. **non passus inertes**, i. e. he made them serve for bucolic song.

26–28. quid non, etc. 'what may we lovers not expect' in the future. **iungentur**, 'be mated' (not 'yoked,' as some take it). Griffins (*γρῦπες*) were fabulous monsters with lions' bodies and eagles' heads, who guarded treasures of gold from the Arimaspi in the Rhipaean mountains. See Hdt. 3. 113. **ad pocula** = 'potum,' 'to drink'; cp. *G.* 3. 529 'pocula sint fontes liquidi.' **dammae**, here masc., as in *G.* 3. 539, usually feminine.

30, 31. By Roman custom, which Virgil here transfers to Greece, torches were carried in procession before the bride. Nuts were thrown among the boys forming the escort, as a sign (see Catull. 61. 128) that the bridegroom had now abandoned childish sports, nuts being used in various games. **tibi**, 'for thee,' the *dat. commodi.* **deserit**, 'rises over,' probably from Catull. 62. 7 'Oetaeos ostendit Noctifer ignes.' Virgil, as also Catullus, makes the morning and evening stars appear in the same day (l. 17), rather perhaps from poetical indifference to matters of fact than from ignorance. So Horace, *Od.* 2. 9. 10, has 'nec tibi Vespero surgente decedunt amores, nec rapidum fugiente solem.'

33–35. digno, meaning that she is rightly punished in getting

such a husband as Mopsus. **hirsutum supercilium** is from the λασία ὀφρύς of Polyphemus in Theoc. 11. 31.

38, 39. saepibus = 'orchard.' **roscida**, δροσόεντα, 'wet with morning dew.' **matre**, '*my* mother,' ἐμᾷ σὺν ματρί Theoc. 11. 26. So **dux ego**, etc. is from ἐγὼ δ' ὁδὸν ἁγεμόνευον *ib.* 27.

40. alter ab undecimo, 'the twelfth' (not 'thirteenth'), as the Romans reckoned dates inclusively. So 'alter ab illo' 5. 49 = 'next in order.'

42. ut . . . ut, 'when . . . how.' Cp. Theoc. 2. 82 χὼς ἴδον ὡς ἐμάνην, also Hom. *Il.* 14. 294 ὡς δ' ἴδεν, ὥς μιν ἔρως πυκινὰς φρένας ἀμφεκάλυψεν. For the *hiatus* in **periī, ut** cp. 3. 6 n. Here the pause makes the effect less harsh.

44. Virgil has the short *o* only in *scio* and *nescio.* In Ovid we find *negŏ*, *petŏ*, *desinŏ*, etc., and later on the practice became common. See Juvenal *passim.* **quid sit** = 'the nature' of Love. Cp. for distinction '*quae* sit virtus' 4. 27 n. **cotibus**, a form of **cautibus**. So *plodere*, *plostrum*, *codex*, *Clodius*, etc. for *plaudere*, *plaustrum*, etc.

45, 46. The idea is repeated in the appeal of Dido to Aeneas, *A.* 4. 366. Virgil may have had Hom. *Il.* 6. 34 in mind. Mount **Tmaros** was in Epirus. For **Rhodope** see 6. 30 n. The **Garamantes** were a remote African tribe, regarded as the southernmost limit of the Roman empire. Cp. *A.* 6. 794. **edunt**, 'are the parents of,' the pres. denoting continuance. Cp. Eur. *Iph. T.* 1319 ὃν Τυνδαρὶς τίκτει κόρη. So in *A.* 8. 141 'Maiam . . . Atlas generat.'

48–51. The crime of Medea is mentioned as an instance of cruelty, the effect of slighted love. The poet then asks which was more cruel, the mother that slew her children, or that malicious boy (Cupid) who incited her to the deed? He leaves the question undecided, repeating the statement that 'the boy was wicked, yet the mother was cruel-hearted too.' [Others repeat **magis** with **improbus**, i.e. 'was the mother's cruelty or the boy's malice greater?' This is partly supported by the answer 'improbus ille puer,' but the prominent point is the *cruelty* (l. 48), rather than the wickedness, of Love.]

53–55. nunc, i.e. after the unnatural conduct of Nysa (l. 27) the whole course of nature may be expected to change. For **ultro** cp. 3. 66 n. and for **aurea mala** *ib.* 71 n. This and the following lines are from Theoc. 1. 132 νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι, | ἁ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι. **sudent**, etc. The trees by the Eridanus, into which Phaethon's sisters were changed (6. 63 n.), were supposed to distil amber from their bark. Imitated by Pope, *Past.* 3. 37,—

> 'Let opening roses knotted oaks adorn,
> And liquid amber drop from every thorn.'

56, 57. cycnis, dative; cp. 'tibi certat' 5. 8. The allusion is to the fabled singing of swans, especially before their death. Cp. 9. 29, also Lucr. 3. 6 'quid enim contendat hirundo cycnis?' **Tityrus**, i. e. any shepherd, who is now to rival Orpheus on land and Arion on the sea. The story of Arion is told by Ovid, *Fast.* 2. 80, etc.

58. The refrain occurs in the middle of a sentence, as in Theoc. 1. 84.

59–61. vel, 'even,' marking a climax. **medium mare**, 'open sea,' a supposed mistranslation of Theoc. 1. 134 *πάντα δ' ἔναλλα γένοιτο*, i. e. 'reversed,' *ἔναλλα* being mistaken for *ἐνάλια*. At all events the mention of the sea follows naturally upon that of Arion and the dolphins in l. 57. **vivite**, 'farewell.' **specula**, any high point of view. Cp. 'specula ab alta' *A.* 10. 454. For **aerii** cp. 1. 58 n., 3. 69. **munus**, i. e. my death, as the last and most acceptable offering; not my song, as Heyne understands it. Cp. Theoc. 23. 20 *δῶρά τοι ἦνθον | λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον.*

64. The poet asks the Muses to relate for him the song of Alphesiboeus, as if the previous strain had exhausted his powers. For the proverb **non omnia possumus omnes** see note on 7. 23.

65. A maiden is introduced standing at an altar with magic herbs ready for incantation. She bids her attendant bring out the materials from the house into the inner court. **molli**, because the fillet was of wool. Cp. Theoc. 2. 2 *στέψον τὰν κελέβαν φοινικέῳ οἰὸς ἀώτῳ.*

66. verbenas, a general term for consecrated herbs; mentioned in connexion with *tura* in Hor. *Od.* 1. 19. 13. In an ancient formula of treaty recorded by Livy 1. 24 *verbenae* are called 'sagmina' (from *sancire*) and 'herbae purae.' [Deriv. uncertain, but possibly connected with *verber* in its original sense of 'twig' or 'bough.'] The verb **adolere** seems to be from the root *ol-* (cognate with *al-* in *alere*) = 'increase,' hence 'aggrandise' or 'honour,' especially by burnt sacrifices. Cp. *A.* 3. 547 'Iunoni . . . adolemus honores.' This is supported by the analogous word *mactare* from *mactus*, a participial form from *mag-* in *magis, magnus*, etc. **mascula tura**, the best kind of incense, Gk. *σταγωνίας*, from its drop-like shape (K.).

67, 68. Coniugis, 'lover'; cp. l. 18 note. **avertere**, 'distract' to the madness of love. **carmina**, 'charms.' Cp. *A.* 4. 486 'carminibus promittit solvere mentes.'

69. This refrain is varied from Theoc. 2. 17 *ἴυγξ, ἕλκε σὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.*

70–72. Bringing down the moon is mentioned as a common feat of magic. Cp. Hor. *Epod.* 5. 45, Ov. *Met.* 12. 263, Tibull. 1. 8. 21 'cantus et e caelo lunam deducere tentat.' For the transformations

by Circe see Hom. *Od.* 10. 203, etc. **Ulixi** (*-ei*) gen. of *Ulixĕŭs*, the Latin form of Οὐλιξεύς, Doric for Ὀδυσσεύς. So *Achilli* in *A.* 1. 30 and elsewhere. **rumpitur**, 'is burst asunder,' another supposed effect of magic. Cp. Ov. *Amor.* 2. 1. 25 'carmine dissiliunt abruptis faucibus angues.'

74–76. terna, probably not distributive here or in l. 78, though some understand nine (3 × 3) threads of three colours, white, red, and black. **tibi**, 'round thee,' i.e. thy image. **numero impare.** An uneven number, being indivisible into two equal parts, was held to be sacred and immortal (Forb.). We have still a common superstition about there being 'luck in odd numbers.' With the whole passage compare Dido's incantation in *A.* 4. 509, etc., also that of Medea in Ov. *Met.* 7. 192, etc.

79. modo, in urgent commands = 'just,' like *nur* in German. Cp. 'i modo' Plaut. *Trin.* 2. 4. **Veneris**, etc., i.e. true 'love-knots' to bind him to her.

81, 82. limus and **cera** may be images representing Daphnis; but as no images are mentioned in the corresponding passage of Theocr. 2. 28, it is possible that only lumps of clay and wax are intended here. The object was to harden his heart towards others, and soften it towards her. For **e͡odem** cp. 7. 54 n., *A.* 10. 487 'una e͡ademque via,' Propert. 5. 57 'e͡osdem oculos.'

83, 84. molam, *ἄλφιτα* in Theocr. 2. 18. The salted meal used in sacrifices, 'salsae fruges' *A.* 2. 133. **fragiles**, 'crackling'; cp. Lucr. 6. 112 'fragiles sonitus chartarum.' **in Daphnide**, 'for the bane of Daphnis' (K.). Cp. Theocr. 2. 23 *Δελφὶς ἔμ' ἀνίασεν, ἐγὼ δ' ἐπὶ Δελφίδι δάφναν | αἴθω.* As the bay leaves were consumed in the fire, so might Daphnis waste away.

86. Daphnim, sc. *teneat* from l. 90.

88, 89. propter, 'beside,' as in *G.* 3. 14 'propter aquam.' **perdita**, 'distracted.' **decedere nocti**, 'to retire before (at command of) night,' nearly repeated in *G.* 3. 467. Virgil is said to have transferred this passage from a poem by Varius (see note on 9. 35), but in an improved form.

92–94. exuvias, 'relics,' i.e. clothes put off and left behind. These she considers as a 'pledge' (**pignora**) of his return. In *A.* 4. 495 Dido burns the *exuviae* of Aeneas for a different purpose. The enchantress in Theocr. 2. 53 burns a fringe of her lover's robe and buries magic drugs under his threshold. **debent**, etc. = 'are bound to bring Daphnis back,' but *ducere* need not be supplied. The same construction occurs in Hor. *Od.* 1. 3. 6 'navis quae . . . debes Vergilium.'

96, 97. herbas atque venena, probably a *hendiadys* = 'poisonous

herbs.' **Ponto** seems to refer to the neighbouring Colchis, the country of Medea. **Moeris**, as **ipse** implies, is a sorcerer of local repute. **plurima** with **nascuntur**, 'grow in abundance.' Cp. 7. 60 n.

98–100. The change of men into wolves (*λυκανθρωπία*) was an old superstition; see the story of Lycaon in Ovid, *Met.* 1. 209, etc. In the middle ages a man thus transformed was called a 'were-wolf,' i. e. 'man-wolf.' Ghost-raising, as in the story of the Witch of Endor, and the charming away of crops were well-known feats of witchcraft. The latter (*frugum excantatio*) was actually forbidden by the laws of the Twelve Tables. Cp. Tibull. 1. 8. 19 'cantus vicinis fruges traducit ab agris.' **alio**, 'to another field.' Cp. *eo*, *quo*, etc., old dative forms expressing motion to a place. **messes**, 'crops,' for a future harvest.

102, 103. fer cineres, etc. This is evidently regarded as the most powerful charm of all, tried as a last resource. Its object is not quite clear, but the getting rid of the ashes by throwing them into a river seems to imply the total destruction of Daphnis. In the parallel passage of Theocr. 24. 91, etc. Alcmena is told to take the ashes *over* the river, and having cast them away to return *ἄστρεπτος*. **rivo**, dat. of motion. Cp. *alio* above, also 2. 30 n. **nec respexeris**, 'and you must not look back' (K.). The usual caution, in case the secret agency should be seen and so the charm be spoiled. Cp. Plaut. *Mostell.* 2. 2. 88 'cave respexis: fuge et operi caput.'

106, 107. The sudden blaze was a good omen. Cp. *G.* 4. 185; also Soph. *Ant.* 1006 *ἐκ δὲ θυμάτων Ἥφαιστος οὐκ ἔλαμπεν* for the reverse. **dum ferre moror** = 'before I have time to take them up.' **ipse**, either a repetition of **sponte sua** (cp. 4. 21) or 'the very ashes,' I was about to use as a final charm.

108, 109. nescio quid, etc., 'surely 'tis something (important).' **Hylax**, from *ὑλακτεῖν*, 'to bark'; translate 'Growler.' **credimus**, etc., 'can I be sure? or is it a lover's fancy?' For **quĭ ămant**, the long vowel shortened in *thesis*, cp. 2. 65, 3. 79, 6. 44.

110. parcite, 'cease,' 'break off,' used absolutely, as in *A.* 6. 834, 'tu parce' = *abstine*.

NINTH ECLOGUE.

MOERIS, a farm servant, carrying some kids from his master Menalcas to an usurping occupant (*possessor*) of the farm, falls in with Lycidas on his way to the town, and tells him how Menalcas had been threatened with expulsion and nearly slain. Lycidas joins

him in deploring these misfortunes, and both, as they walk, repeat specimens of Menalcas' poetry, to show what a loss they would all have sustained, had the master perished. Menalcas is understood to represent Virgil himself, and the whole Eclogue is artfully contrived to enlist the sympathy of its readers in the poet's favour. It must therefore be taken in close connexion with the First Eclogue. There Virgil expresses his gratitude for the restitution of his farm under the circumstances already described; here he complains of a violent ejection, and tries to secure the protection of Varus (ll. 26–29), who, after the defeat of M. Antonius in the Perusian War, had been substituted for Pollio as *legatus* of Cisalpine Gaul, towards the end of 41 B.C.

It has been generally assumed (chiefly on the authority of Servius) that Virgil was ejected a second time from his property, *after* the reinstatement by Octavianus recorded in the First Eclogue, and that the present Eclogue secured his final restoration. But Professor Nettleship[1] has shown that this belief rests upon no solid foundation. There is at all events nothing in the Eclogue itself to support it. The story, as told by Moeris (ll. 2–6, 11–16), need only imply that Virgil had at first hoped to retain his farm, probably through Pollio's influence (hence the report alluded to in ll. 6–10); but that finding himself mistaken, he addressed the new governor Varus in his behalf, and through him, aided by Pollio and Gallus, he got the introduction to Octavian, of which we know the result. This final and only restoration occasioned the composition of the First Eclogue (see note on 'primus' 1. 45), which must therefore be placed after the Ninth in order of production, instead of before it. Hence the date of the present Eclogue will be the end of 41 or the beginning of 40 B.C.

The details in the story of Virgil's ejectment are, as is often the case, variously related. Probus mentions a soldier, Milienius Toro, Servius a centurion named Arrius, as the person by whom the poet was maltreated; others say the assault arose out of a quarrel about boundaries with a neighbour, Clodius. But such discrepancies prove nothing as to the number of ejections, and it is quite possible that Virgil may have been roughly handled, though not actually dispossessed, even after the order had been given to reinstate him.

The general plan of the Eclogue is taken from the *Thalysia*, or Seventh Idyll, of Theocritus, in which the goatherd Simichidas meets with Lycidas in a country walk, and the two sing together by turns as they go. The local description in ll. 7, 8 seems certainly intended to represent the actual surroundings of Virgil's farm; but

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[1] See Excursus to Eclogue 9 in Conington's *Virgil*, also *Ancient Lives of Vergil*, etc. pp. 42–45. (Oxford: Clarendon Press, 1879.)

as we are assured on good authority that neither hills nor beeches are found in the district about Mantua, we must suppose the scene to be as imaginary as in most of the other Eclogues, though in one passage (l. 57, where see note) it is apparently Sicilian. See Keightley's *Notes on Bucolics*, pp. 15, 16, also p. 129.

[*Note.*—Though strongly inclined to accept Professor Nettleship's conclusion that Virgil was only once ejected from his farm, I think he rather overstates the evidence in its favour supplied by the Ninth Eclogue itself. Commenting on the words in l. 3 *quod numquam veriti sumus* he asks 'How could it [an ejectment] appear impossible, if it had happened . . . only a few months before?' But surely the distinct promise of Octavian, obtained through the influence of powerful patrons, might well have justified a feeling of security in the future, whatever might have happened previously. The absence of any distinct allusion to the fact of Octavian's interference, had he actually interfered in Virgil's behalf, does at first sight seem strange; but would it not have been, to say the least, highly impolitic on the poet's part to remind so exalted a personage that his order had been practically disregarded? It seems to me that the expression in l. 48 *quo segetes gauderent*, etc., 'under which the fields *ought to be* rejoicing (but in fact are not),' about reaches the limits of what could, under the supposed circumstances, have been said with safety. These passages in fact prove nothing either way as regards the point in dispute; but since there is not a word in this Eclogue that compels us to adopt the hypothesis of a *double* ejection, and there is no good historical evidence in its favour, it may very well be abandoned.

Nothing in any case can be established by a reference to the First Eclogue, that being a *bona fide* expression of belief in a state of security, the permanence of which time alone could decide. We should be unwilling however to think that the grateful protestations of Tityrus were after all uttered in vain; and it is hardly conceivable that Virgil would have allowed the poem to stand, especially in so prominent a place, had his appeal therein recorded been even so far without effect.]

Line 1. quo te pedes, 'whither away?' sc. *ducunt*.

2–4. vivi pervenimus, sc. *eo* = 'we have lived to see,' etc. The disjointed order of words expresses Moeris' perturbations. **haec mea sunt** was the legal formula in claiming possession. For the facts see introduction to Eclogue.

6. nec for *ne*, as in 10. 46, a remnant of ancient usage, in legal forms, prayers, etc. It is found in Plautus, also in Liv. 5. 53 'nec mirati sitis.' **quod nec vertat bene** = 'bad luck go with them!'

7–10. se subducere, lit. 'withdraw themselves,' i.e. 'diminish' or 'sink down.' [C. renders it 'to rise,' as regarded from below, **demittere** being regarded from above, but this is a rarer meaning

of *subducere*, e.g. in Hor. *Sat.* 1. 2. 25 where however 'subductis tunicis' is contrasted with 'demissis.' Here it is simpler to regard both verbs from the *same* point of view—'to sink, and let down their ridges by a gentle slope.' **fracta cacumina**, in apposition with **fagos**. Cp. 2. 3 n. Menalcas represents Virgil himself; see introduction to Eclogue; also for the scenery here indicated.

13–15. Chaonias, a 'literary' epithet (see on 1. 54), from the Chaones in Epirus, where was the oracle of Dodona, said to have been founded in consequence of a command brought by doves from Libya, Hdt. 2. 55, 56. **quacumque**, etc., 'to cut short the dispute on any terms' or 'at any sacrifice'; sc. *ratione*, and cp. 'incidere sermonem' Liv. 32. 37. **sinistra** implies that the omen was certain, as well as a warning of misfortune. Cp. Cic. *de Div.* 1. 39 'cornix a sinistra facit ratum.'

17–20. cadit in, 'attaches to'; i.e. 'could any one commit such a crime?' **tua solatia**, 'the solace of thy songs,' specimens of which are quoted. In **spargeret**, etc., there is a direct reference to 5. 40, where see note. Observe also the variations of construction with **inducere**, 'fontes umbra' here and 'fontibus umbras' *l.c.*

21, 22. vel quae, etc., sc. *quis caneret*. **sublegi**, 'I stole.' For *sub* = 'secretly' cp. 3. 6 n. So ὑπό in ὑπάγειν, ὑποπέμπειν, etc. **tibi**, probably Menalcas, who is addressed in l. 17. **delicias**, 'darling'; cp. 2. 2 n. For meaning of *Amaryllis* see on 1. 5.

23–25. A rather close rendering of Theocr. 3. 3 Τίτυρ' ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας, etc. It is doubted whether this and the following specimens are isolated fragments of poetry, composed for the purpose of this Eclogue, or portions of unpublished Eclogues, more or less incomplete. **dum redeo**, lit. 'while I am on my way back,' but practically = 'till my return' (*dum rediero*). Cp. Ter. *Adelphi* 2. 1 'delibera hoc, dum redeo.' **inter agendum** = 'dum agis.' **occursare**, inf. for the usual *ne* with subj. after **caveto**. Cp. Hor. *A. P.* 168 'commisisse cavet,' also (in prose) Cic. *ad Att.* 3. 17 'cave vereri.' Sallust has this construction occasionally.

26–29. immo (μὲν οὖν), 'nay rather,' drawing attention to the lines composed for Varus, the successor of Pollio in Cisalpine Gaul. See introduction to *Ecl.* 6. **necdum** (οὐδέπω), 'and not finished either.' **superet** = *supersit*, as in *A.* 5. 519 'solus superabat Acestes.' **nimium vicina.** Though Mantua had adhered to Caesar's party, much of its territory had been taken to supply the deficiency in that of Cremona, which had sided with Brutus. **cycni**; see 8. 56 n. The Mincius was famous for its swans; cp. *G.* 2. 198

> 'Et qualem infelix amisit Mantua campum
> pascentem niveos herboso flumine cycnos.'

30, 31. sic, etc., properly followed by clause with **ut**, '*So* may, etc. . . . *as* you grant my request.' Compare our form of oath, '*So* help me God!' Sometimes, as here and in 10. 4, is substituted the imperat. **incipe**, or an equivalent subj. as *reddas* in Hor. *Od.* 1. 3. 7. Or a simple assertion in the indicative, as in Tibull. 5. 63 'vera cano; *sic* . . . aeternum sit mihi virginitas.' **Cyrnaeas**, 'of Corsica' (Κύρνος), noted for the bitterness of its honey, which is here attributed to yews, but by Diodorus Siculus to box-trees. In *G.* 4. 47 Virgil tells the bee-keeper 'not to plant yews near the hives.' For the **cytisus** as fodder cp. 1. 78 n.

32–34. si quid habes. Cp. 3. 52, 5. 10. **poetam**, lit. 'maker' of verses, is here meant to imply something lower than **vatem**, an inspired 'bard' (ἀοιδόν). In *A.* 6. 662 the latter term is used of divine poets of old, such as Musaeus, 'pii vates et Phoebo digna locuti,' and elsewhere of Helenus. Calchas and the Sibyl also had prophetic powers. These lines are from Theocr. 7. 37

καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κἠμὲ λέγοντι
πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής.

35, 36. Varius was a reputed epic and tragic poet and a friend of Virgil; he is praised by Horace, *Od.* 1. 6. 1, *Sat.* 1. 10. 51. **Cinna** (C. Helvius), a learned poet and a friend of Catullus, pedantic in style, but of some repute in his day. In the next line there is a play upon the name of Anser, an inferior poet and a partisan of Antony, called by Ovid, *Trist.* 2. 435 'Cinna procacior.' For **argutos**, 'tuneful,' cp. 7. 1 n., and for the 'swans' l. 29 of this Eclogue.

37, 38. id quidem ago, 'that is just what I am doing.' *Id agere* is a common phrase for paying attention to anything. **si**, 'to see if' = *ut meminerim, si valeam* (*meminisse*) K.

39, etc. A paraphrase of Theocr. 11. 42, where the Cyclops invites Galatea to join him. **quis-nam** separated by **est**, as in Plaut. *Bacch.* 5. 1 'quid tibi ex filio *nam* aegre est?' In *G.* 4. 445 *nam* precedes the *quis.* Cp. the Greek τίς γάρ; τί γάρ, (emphatic). **ludus**, 'pleasure' = τί ποχ' ἁδύ in Theocr. 11. 62. Imitated by Tennyson in *Oenone*, 'what pleasure lives in height? the shepherd sang.'

40–43. purpureum, 'bright' (see on 5. 38), but literally rendered in Gray's 'purple spring'; so Pope, *Past.* 1. 28 has 'the purple year.' **candida populus**, the 'abele' or white poplar (λευκή), cp. 7. 61 n. **umbracula**, 'bowers,' 'arbours.' **feriant sine**, by common ellipse of *ut.* Cp. *A.* 5. 163 'laevas stringat sine palmula cautes.'

44, 45. quid quae, etc., 'what about the verses which,' etc.,

sc. *si caneres.* Cp. *G.* 1. 111 'quid qui,' etc., sc. *dicam de eo.* **pura**, 'clear,' καθαρῇ ἐπὶ νυκτί Arat. *Phaen.* 323 (K.). So 'per purum (aethera)' *G.* 2. 364, Hor. *Od.* 1. 34. 7. **numeros memini**, 'I remember the tune, if I only had the words' (C.).

46, 47. **Daphnis**, the representative of farmers, is watching the stars, as a husbandman should do (3. 42 n). 'What need,' the poet asks, 'to do this when Caesar's star appears, the star of prosperity to farmers?' **antiquos** belongs in sense to **signorum**: **Dionaei** refers to the mythical descent of the Gens Iulia, through Iulus son of Aeneas, from Venus the daughter of Dione. Cp. 'Dionaeae matri,' i.e. Venus, *A.* 3. 19. The allusion is to a comet that appeared in the year after Caesar's death during a festival instituted by Octavian in his honour, which was believed to be the deified soul of Caesar (Kt.).

48–50. **quo**, 'under whose influence.' Cp. 4. 8 n. **gauderent**, 'should' or 'ought to rejoice,' indicating an expected result. **duceret colorem**, 'derive colour,' i.e. ripen. Cp. Ov. *Met.* 3. 484 'solet uva . . . ducere purpureum nondum matura colorem.' **insere**, 'graft' (as in 1. 74), i.e. you may safely do so now that the reign of peace has begun.

51, 52. **fert**=*aufert.* Cp. 'tulerunt' 5. 34. K. quotes from Plato αἰὼν πάντα φέρει. **animum**, 'memory.' **condere**, lit. 'bury' ='see to their close,' i.e. 'while away by singing.' Cp. Hor. *Od.* 4. 5. 29 'condit quisque diem.' **oblita** is rarely passive. C. quotes two instances from Val. Flaccus. Other deponents so used are *comitatus*, *meritus*, *dimensus*, *pactus*, all in Virgil.

54, 55. There was a current superstition (alluded to by Plato, *Rep.* 1. p. 336) that a man meeting a wolf, and not seeing the wolf first, was struck dumb. It is also mentioned by Pliny, *N. H.* 8. 34. **satis** with *saepe.*

56–58. **causando**, 'by making excuses.' Cp. 'causas nectis inanes' *A.* 9. 219. Also used transitively, as in Tibull. 1. 3. 17 'aut ego sum causatus aves.' **amores**, 'my longing' to hear you. **tibi**, *dat. commodi* = that you may sing. **aequor**, 'sea,' from Theoc. 2. 38 ἠνίδε μὲν σιγᾷ πόντος. [Not, as some take it, the level lake formed by the Mincius about Mantua; the scenery is ideal, and so far Sicilian.] **ventosi**, etc.='the breath of whispering winds,' a variation upon *ventosae murmura aurae* (C.). **ceciderunt**, just as we say of the wind, 'has fallen.' Cp. *G.* 1. 354 'quo signo caderent Austri.'

59, 60. **hinc adeo**, 'just from this point.' See on 'usque adeo' 1. 12. Imitated from Theocr. 7. 10 κοὔπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα | ἁμῖν τῶ Βρασίλα κατεφαίνετο. Bianor is said by

Servius (but seemingly without authority) to have been the same as Ocnus, the founder of Mantua (*A.* 10. 198). Probably Virgil took or invented the name to suit his verse, as a substitute for the Brasilas of Theocritus *l. c.*

61–65. stringunt frondes. See note on 'frondator' 1. 56. **tamen,** 'still,' 'all the same,' notwithstanding our delay. **usque,** 'all the way.' **minus,** etc., i. e. if we beguile the time by singing. **fasce,** probably the basket in which Moeris was carrying the kids (l. 6).

66, 67. For **desine plura** cp. 5. 19 n. **puĕr et.** Cp. 1. 38, 3. 97, 7. 23, also 'amŏr et' 10. 29. **ipse,** Menalcas, the composer of the fragments they have been quoting; a parting reference to the main design of the Eclogue. In these specimens Virgil shows not only his skill as a translator of Theocritus, but also his powers as an original poet; while by choice of subject (ll. 27, 46) he artfully directs the attention of his patrons to his own misfortunes.

TENTH ECLOGUE.

THIS is a consolatory poem addressed to Cornelius Gallus, whose mistress Lycoris had deserted him for a rival lover. This Gallus, whom Virgil had already complimented in the Sixth Eclogue (see 6. 64, etc. n.), is said to have been, like Varus, his fellow-student under Siron, and to have interested himself in behalf of the Mantuan farmers whose lands were confiscated by the triumvirs. Being himself a poet (l. 50 n.) and a patron of poets, he is here represented, under the usual bucolic allegory, as one of the pastoral company. Hence arises the confusion, previously noticed in the introduction to the First Eclogue, between the real Gallus, a soldier of the camp in Italy, and the ideal Gallus, in the guise of a shepherd in Arcadia, with swains and wood-gods as companions in his sorrow. But the poetic beauties of the Eclogue, far surpassing the occasion which called it forth, its dignity and graceful loveliness, more than compensate for any incongruities of form. It is, as Prof. Sellar observes, 'the idealised expression of unfortunate love,' a subject that seems to have had a peculiar attraction for Virgil, and one in the description of which he always excels. (See *Ecl.* 2; 8. 17–61; *Aen.* 4.)

The Lycoris of the poem is said to have been an actress known as Cytheris, whose real name was Volumnia. From the allusions in ll. 23, 46 it is supposed that she deserted Gallus for some officer in the army of M. Agrippa, who led an expedition into Gaul across the Rhine in 38 or 37 B. C. The Eclogue may have been written in the latter year (or even in 36), when the other nine were ready for

publication. It is partly modelled on the Lament for the dying Daphnis in Theocritus' First Idyll; that its subject was famous we know from the testimony of Ovid (*Amores* 1. 15. 30 'et sua cum Gallo nota Lycoris erit,' and elsewhere), and also from that of Martial and Propertius, who all speak of the elegies of Gallus to Lycoris in terms of high commendation.

Lines 1–3. Arethusa, a fountain in Sicily, the country of Theocritus, is addressed as the Muse of pastoral song. Cp. 4. 1, 6. 1 nn. So the dying Daphnis (Theoc. 1. 117) exclaims χαῖρ' Ἀρέθοισα. Cp. Milton, *Lyc.* 85 'O fountain Arethuse.' **concede,** etc. (7. 22) 'grant me (to essay) this my last effort.' **quae legat,** i.e. such as may induce Lycoris herself to read them and repent of her perfidy. **neget quis,** etc. imitated in *Lycidas* 10 'who would not sing for Lycidas?'

4–6. sic . . . incipe. See on 9. 30. Here the wish is adapted to the legend of Arethusa flying from Alpheus, related in *A.* 3. 694 (see Classical Dict. *s. v.* ARETHUSA). The poet prays that her pure stream may keep undefiled by contact with the briny waters. (See Shelley's *Arethusa* in Appendix.) **Doris,** as the wife of Nereus, stands for the sea, like 'Nerea' in 6. 35. **sollicitos** as causing anxiety. Cp. Ov. *Her.* 1. 12 'res est solliciti plena timoris amor.'

7, 8. simae, from Theoc. 8. 50 σιμαὶ ἔριφοι. **surdis,** 'to deaf ears' (C.). There was a proverb *surdo canere.* **respondent,** 're-echo,' with acc. of the strain repeated, like 'resonant' in 1. 5.

9–12. This form of appeal is from Theoc. 1. 66 πᾷ ποκ' ἄρ' ἦθ', ὄκα Δάφνις ἐτάκετο; etc. Virgil has in his turn been imitated by Milton, *Lyc.* 50 'Where were ye, Nymphs,' etc. Here **Naiades** stand for Nymphs generally, and represent the Muses, as shown by the mention of Parnassus; in Theocritus they are the actual companions of Daphnis. **indigno,** 'unrequited,' as in 8. 18. **peribat,** not *periret* (see various readings), because **cum** simply = *quo tempore.* See examples in Publ. School Lat. Gram. p. 465. **ulla,** adverbial = 'at all'; see note on 'quo fonte' 6. 43. **Aonie,** a Greek form (Ἀονίη), = Boeotian; cp. 6. 65. **Aganippe** was a spring on Mount Helicon. For the scansion cp. 'Actaeo Aracyntho' 2. 24. Virgil makes no attempt to suit the locality of the nymphs to that in which the scene of Gallus' sufferings is laid; in the case of the Theocritean Daphnis all is Sicilian, and therefore appropriate.

13–15. All Nature mourns in sympathy, as for Daphnis in 5. 25. **etiam,** 'even,' in contrast with the indifference of the Nymphs. For **laurī etiam** cp. 3. 6 n., and for **myricae** 4. 2 n. The Arcadian mountain **Lycaeus** was a favourite resort of Pan, *G.* 1. 16.

16–18. nostri, 'us shepherds.' **paenitet** denotes dissatisfaction

or scorn (cp. 2. 34); i.e. 'our sheep scorn not our company; let us not scorn theirs, since even Adonis fed his flock.' Cp. Theoc. 1. 109 *ὡραῖος χὤδωνις, ἐπεὶ καὶ μᾶλα νομεύει.* **oves** represents the lowlier strain of bucolic verse, which Gallus, though he be a 'poet divine,' need not despise. Cp. 5. 45, also *θεῖε Κομάτα* Theoc. 7. 89.

19, 20. upilio, a variant form of *opilio* (= *ovipilio*). Cp. *bubus* and *bobus*. The *i* is perhaps long; if so, *upiliō* is a trisyllable, like *conūbio A.* 1. 73 and elsewhere. [The origin of the *-pil-* is uncertain: whether from root of *πέλ-ω, πόλ-εω = οἰο-πόλος*, or from *pal-* (*pol-*) denoting power or protection, seen in *pollere*, etc.]. **subulci**, 'swineherds' (*συβώτης*). **tardi**, 'plodding.' Imitated from Theoc. 1. 80 *ἦνθον τοὶ βῶται, τοὶ ποιμένες, ᾡπόλοι ἦνθον.* **uvidus**, 'wet' from gathering and steeping acorns, to serve as winter food for cattle.

21–23. From Theoc. *l.c.*—

πάντες ἀνηρώτευν τί πάθοι κακόν· ἦνθ' ὁ Πρίηπος
κῆφα· Δάφνι τάλαν, τί τὺ τάκεαι;

Virgil substitutes Apollo, as the god of shepherds (5. 15) and of poets (7. 22). **tua cura**, cp. 1. 57 n. For **Lycoris** see introduction to Eclogue. **nives** are the Alpine snows (l. 47).

24, 25. The Italian **Silvanus** is joined with the Arcadian god **Pan**. Cp. 5. 35 n. **honores** = 'ornament,' as 'silvis honorem' *G.* 2. 404, 'ruris honorum' Hor. *Od.* 1. 17. 16. **quassans**, etc., perhaps from Lucr. 4. 587 (of Pan) 'pinea semiferi capitis velamina quassans.' The garland of fennel and 'giant lilies' on his head nodded as he walked along.

26, 27. quem vidimus ipsi, a special privilege, since the wood-gods, especially Pan, were accounted dangerous to look upon. **ebuli**, 'dwarf elder.' **minio**, 'vermilion.' Rural deities were imagined to be of a ruddy countenance, and their statues were painted red.

28–30. modus, 'limit' to thy laments, since Love cares not for lovers' tears. **cytiso**, see on 1. 78, 2. 64. Columella mentions the plant as good for bees, as well as for cattle.

31–34. Gallus does not heed his sympathising visitors, but finds his sole consolation in the thought that Arcadians will make his love the theme of their songs. For the traditional connexion of Arcadia with pastoral poetry see note on 7. 4. **tamen**, 'still,' i.e. however I may suffer, this thought will console me. **cantare** for *cantando*; cp. 'boni inflare' 5. 2, 'cantare pares' 7. 5.

35, 36. Gallus wishes he were himself one of their company, instead of being a soldier: another instance of confusion between the real and the imaginary Gallus, the latter having been already re-

presented (l. 16) with his sheep about him, visited by herdsmen and wood-gods.

37–41. Phyllis and **Amyntas**, i. e. some rustic love or other. **furor** = 'love,' like 'meus ignis' 3. 66. **et nigrae**, etc., from Theoc. 10. 28 *καὶ τὸ ἴον μέλαν ἐντὶ καὶ ἁ γραπτὰ ὑάκινθος.* For the thought cp. 2. 16. In l. 40 some understand *aut* after **salices**. This is awkward, perhaps hardly possible. We must suppose that vines were sometimes trained on willows, especially where, as in Virgil's native district, larger trees were scarce. Forbiger suggests a hill slope planted with vines and willows at its foot. For **lenta** cp. 1. 4 n.

42, 43. He now imagines himself to be sharing this life of Arcadian bliss with Lycoris herself. The transition is abrupt, but there is no need to suppose that any lines have been omitted. **ipso aevo**, 'by mere lapse of time.'

44. nunc, 'as it is,' *νῦν δέ*. Cp. *A* 10. 630 'quid si . . . Turno rata vita maneret? *Nunc* manet insontem gravis exitus.' **amor** with **Martis**; a hint that his despair had driven him to the wars.

46, 47. tantum, sc. *nefas*, 'let me not believe so dire a tale,' i. e. would I had no cause to believe it. Cp. *A*. 1. 731 'quid meus Aeneas in te committere *tantum*,' etc. For nec sit see note on 9. 6. **dura** refers both to her endurance of hardships and her hardheartedness in deserting him. Cp. Propert. 1. 8. 7

'Tu pedibus teneris positas fulcire pruinas,
tu potes insolitas, Cynthia, ferre nives?'

50, 51. Chalcidico refers to Euphorion of Chalcis, in Euboea, who flourished in the third century B.C. Gallus had translated or adapted some of his poems; these he will now (he says) 'attune' to pastoral strains. For **modulabor** cp. 5. 14; for **avena** 1. 2. The 'Sicilian shepherd' is of course Theocritus: cp. 4. 1, 6. 1 notes.

52–54. spelaea, Gk. *σπήλαια*. The Latin word is *spelunca*. **malle pati**, 'to prefer hardship,' *pati* being used absolutely, as on Lucan 5. 313 'disce sine armis posse pati.' Or sc. *amores*, 'to suffer the pangs of love.' **amores**, 'love verses.' For carving them on trees cp. Prop. 1. 18. 22 'scribitur et vestris Cynthia corticibus,' Ov. *Her*. 5. 21 'incisae servant a te mea nomina fagi.' Also Shakspeare, *As You Like It* 3. 2, where Orlando exclaims—

'O Rosalind, these trees shall be my books,
And in their barks my thoughts I'll character,
That every eye which in this forest looks
Shall see thy virtue witnessed everywhere.'

crescent, etc. As the trees grow the carved lines will grow with them. So in Ovid, *Her. l. c.* 'et quantum trunci, tantum mea nomina crescunt.' Imitated by Cowley in the *Mistress*—

'Notes of my love thrive here (said I) and grow,
And with ye let my love do so.'

55–59. mixtis Nymphis, 'with nymphs in company.' Cp. *A.* 2. 609 'mixto pulvere fumum' 3. 99 'mixtoque tumultu laetitia' (for *mixtum*, *mixta*). **lustrabo**, 'I will range,' either in the dance ('lustrare choro' *A.* 7. 391) or in the chase; but **aut** seems to mark a distinction. **Maenala** (cp. 8. 21) and **Parthenios** refer to Arcadia; but **Partho** and **Cydonia** (in Crete) are literary epithets (like *Hyblaeis* in l. 54), the Parthians and Cretans being famed for archery. Cp. 'Cydonio arcu' Hor. *Od.* 4. 9. 13. **sonantes**, 'ringing' with the sounds of the chase.

60, 61. tanquam, etc. He breaks off at the recollection that none of these things can avail to cure his passion. **ille** is emphatic. '*That* god,' so renowned for his cruelty. So **illum** in l. 64.

63. ipsa, ipsae, 'even' the songs and the woodland life, in which I had hoped to find solace. **concedite**, 'depart,' i.e. 'farewell'; imitated by Milton, *Epit. Damonis* 160 'cedite silvae.' Cp. 8. 59.

65, 66. Partly from Theoc. 7. 111, though in a different connexion. The Thracian Hebrus and 'Sithonian snows' mark extremes of cold, as Aethiopia does of heat. No change of scene or climate can cure love. Sithone is the middle promontory of the three which extend from Chalcidice in Thrace into the Aegean Sea. **aquosae** is a general epithet of winter, not strictly suited to the frozen regions of Thrace.

69. amōr et, also in *A.* 11. 323 and elsewhere. Cp. *A.* 2. 369 'pavōr et.' That the *o* is naturally long is shown by the long vowel in the Greek *-ωρ* and the oblique cases of Latin nouns in *-or*; but Virgil uses the same license without any such reason, as 'puēr et' 9. 66, 'ebūr aut' *A.* 12. 68, when the syllable occurs *in arsi*.

70, 71. divae, the Muses, though he had begun by addressing Arethusa only. **fiscellam**, 'basket,' generally of rushes, for pressing curds or cheese. (So our 'junket' comes from *giunco*, Lat. *iuncus*, 'rushes.') For **hibisco** see note on 2. 30.

72–74. maxima Gallo, 'most precious in the sight of Gallus.' However slight the gift, *your* favour will enhance its value. **in horas**, 'hourly.' Cp. Hor. *Od.* 2. 13. 14 'numquam homini satis cautum est in horas.' So *in dies* (*indies*); the *in* being distributive. **se subiicit**, 'grows up,' *sub* = 'from below'; cp. 9. 7. n. also 'flamma subiecta,' 'rising flame,' in *G.* 4. 385.

75, 76. Lucretius 6. 783 says that the shade of certain trees is unwholesome. Virgil instances the juniper, under which we must suppose him to be sitting. **cantantibus**, not to 'singers' especially, but to everyone, including singers. **et**, 'even.' The shade hurts the crops, much more will it hurt *us*; a rustic mode of reasoning.

77. The poet, still in the character of a shepherd, in closing this last Eclogue 'intimates that he is closing the volume of pastoral poetry' (C.).

APPENDIX A.

Specimens from the later Bucolic poets, Calpurnius Siculus and Aurelius Nemesianus.

THE date of Calpurnius is uncertain, but he is supposed on good grounds to have lived in the time of the Emperor Nero (54–68 A. D.). In older editions eleven Eclogues were assigned to him, but the last four are probably by Nemesianus, who flourished towards the end of the third century. Both poets have closely imitated Virgil; Nemesianus has also taken Calpurnius as his model, especially in his second Eclogue, the ninth of the whole series.

CALPURNIUS, Ecl. i. 36. (The new reign of peace and return of the 'golden age.' Cp. Virg. E. iv) :—

Vos o praecipue nemorum gaudete coloni,
Vos populi gaudete mei; licet omne vagetur
Securo custode pecus, nocturnaque pastor
Claudere fraxinea nolit praesepia crate.
Non tamen insidias praedator ovilibus ullas
Afferet, aut laxis abiget iumenta capistris.
Aurea secura cum pace renascitur aetas,
Et redit ad terras tandem squalore situque
Alma Themis posito, iuvenemque beata sequuntur
Saecula, maternis causam qui vicit in ulnis.

ii. 28. (Singing-match between Idas and Astacus. Cp. Virg. E. iii. 62) :—

Id. Me Silvanus amat, dociles mihi donat avenas,
Et mea frondenti circumdat tempora taeda.
Ille etiam parvo dixit mihi non leve carmen:
'Iam levis obliqua crescit tibi fistula canna.'
Ast. At mihi Flora comas pallenti gramine cingit,
Et mihi matura Pomona sub arbore plaudit.
'Accipe,' dixerunt Nymphae, 'puer, accipe fontes;
Iam potes irriguos nutrire canalibus hortos.'

iii. 51. (Love-plaint of Lycidas. Cp. Virg. E. vii. 60; ii. 20, 60):—

Te sine, vae misero, mihi lilia nigra videntur,
Nec sapiunt fontes et acescunt vina bibenti,
At si tu venias, et candida lilia fient,
Et sapient fontes et dulcia vina bibentur.

. . . . . .

Quem sequeris? quem, Phylli, fugis? formosior illo
Dicor, et hoc ipsum mihi tu iurare solebas.
Sum quoque divitior; certaverit ille tot haedos
Pascere, quot nostri numerantur vespere tauri.

iv. 57. (Direct reference to Virgil under the name of Tityrus. Cp. Virg. E. ii. 36):—

Quod si tu faveas trepido mihi, forsitan illos
Experiar calamos, here quos mihi doctus Iollas
Donavit, dixitque: 'Truces haec fistula tauros
Conciliat, nostroque sonat dulcissima Fauno.
Tityrus hanc habuit, cecinit qui primus in istis
Montibus Hyblaea modulabile carmen avena.'

Ib. 160:—

Tu mihi talis eris, qualis qui dulce sonantem
Tityron e silvis dominam deduxit in urbem,
Ostenditque deos, et 'spreto,' dixit, 'ovili,
Tityre, rura prius, sed post cantabimus arma.'

NEMESIANUS, Ecl. i. 1. (Timetas asks for a song. Cp. Virg. E. x. 71; ii. 12, 32):—

Dum fiscella tibi fluviali, Tityre, iunco
Texitur et raucis resonant tua rura cicadis,
Incipe, si quod habes gracili sub arundine carmen
Compositum: nam te calamos inflare labello
Pan docuit versuque bonus tibi favit Apollo.
Incipe, dum salices haedi dum gramina vaccae
Detondent, viridique greges permittere campo
Dum ros et primi suadet clementia solis.

Ib. 64. (Lament for Meliboeus. For the concluding lines cp. Virg. E. v. 27; x. 8):—

Felix o Meliboee vale; tibi frondis odorae
Munera dat lauros carpens ruralis Apollo:

Dant Fauni quod quisque valet, de vite racemos,
De campo culmos, omnique ex arbore fruges;
Dat grandaeva Pales spumantia cymbia lacte,
Mella ferunt Nymphae, pictas dat Flora coronas.
Manibus hic supremus honos: dant carmina Musae,
Carmina dant Musae, nos te modulamur avena.
Silvestris te nunc platanus, Meliboee, susurrat,
Te pinus; reboat te quicquid carminis Echo
Respondet silvae: te nostra armenta loquuntur.

The third Eclogue of Nemesianus is modelled on the sixth of Virgil. Three shepherds surprise Pan asleep and vainly attempt to play upon his pipe:—

Tum Pan excussus sonitu stridentis avenae,
Iamque videns, 'Pueri, si carmina poscitis,' inquit,
'Ipse canam; nulli fas est inflare cicutas,
Quas ego Maenaliis cera coniungo sub antris.'

He sings the praises of Bacchus, the creation of the vine, and the effects of the newly found juice of the grape upon Silenus and the Satyrs. The concluding lines are:—

Haec Pan Maenalia pueros in valle docebat,
Sparsas donec oves campo conducere in unum
Nox iubet, uberibus suadens siccare fluorem
Lactis et in niveas adstrictum cogere glebas.

APPENDIX B.

Extracts from the 'Epitaphium Damonis,' a pastoral elegy by John Milton on the death of Charles Diodati in 1638.

The title is borrowed from Moschus' Ἐπιτάφιος Βίωνος. The poet speaks in the character of Thyrsis lamenting the loss of Damon, his friend and fellow shepherd.

Himerides nymphae (nam vos et Daphnin et Hylam,
Et plorata diu meministis fata Bionis),
Dicite Sicelicum[1] Thamesina per oppida carmen:
Quas miser effudit voces, quae murmura Thyrsis,
Et quibus assiduis exercuit antra querelis,
Fluminaque fontesque vagos nemorumque recessus;
Dum sibi praereptum queritur Damona, neque altam
Luctibus exemit noctem loca sola pererrans.

. . . .

Ast ubi mens expleta domum pecorisque relicti
Cura vocat, simul assueta seditque sub ulmo,
Tum vero amissum tum denique sentit amicum,
Coepit et immensum sic exonerare dolorem.

. . . .

Ite domum impasti, domino iam non vacat, agni[2].
Quicquid erit, certe nisi me lupus ante videbit[3],
Indeplorato non comminuere sepulchro,
Constabitque tuus tibi honos longumque vigebit
Inter pastores. Illi tibi vota secundo
Solvere post Daphnin[4], post Daphnin dicere laudes
Gaudebunt dum rura Pales, dum Faunus amabit:
Si quid id est priscamque fidem coluisse piumque
Palladiasque artes, sociumque habuisse canorum.

. . . .

Ite domum impasti, domino iam non vacat, agni.
Tityrus ad corylos vocat, Alphesiboeus ad ornos,

---

[1] Virg. E. iv. 1; vi. 1; also G. ii. 176. [2] A recurring 'burden,' as in Virg. E. viii. [3] E. ix. 54. [4] E. v. 56–80.

Ad salices Aegon, ad flumina pulcher Amyntas;
'Hic gelidi fontes[1], hic illita gramina musco;
Hic Zephyri, hic placidas interstrepit arbutus undas.'
Ista canunt surdo, frutices ego nactus abibam.

. . . .

Ite domum impasti, domino iam non vacat, agni.
Venit [2]Hyas Dryopeque et filia Baucidis Aegle,
Docta modos citharaeque sciens, sed perdita fastu.
Venit Idumanii Chloris vicina fluenti.
Nil me blanditiae, nil me solantia verba,
Nil me si quid adest movet aut spes ulla futuri.

. . . .

Heu quis me ignotas traxit vagus error in oras
Ire per aerias rupes Alpemque nivosam?
Ecquid erat tanti Romam vidisse sepultam,
(Quamvis illa foret, qualem dum viseret olim,
Tityrus ipse suas et oves et rura reliquit[3]);
Ut te tam dulci possem caruisse sodale?
Possem tot maria alta tot interponere montes,
Tot silvas tot saxa tibi fluviosque sonantes!
Ah certe extremum licuisset tangere dextram
Et bene compositos placide morientis ocellos,
Et dixisse, 'Vale; nostri memor ibis ad astra.'

The poem concludes with a fine apostrophe to the soul of his friend, now in heaven, suggested by the apotheosis of Daphnis in Virgil's Fifth Eclogue, but containing a curious intermixture of sacred and pagan imagery.

Ite procul lacrimae; purum colit aethera Damon,
Aethera purus habet, pluvium pede reppulit arcum[4];
Heroumque animas inter divosque perennes
Aethereos haurit latices et gaudia potat
Ore sacro. Quin tu, caeli post iura recepta,
Dexter ades, placidusque fave[5] quicunque vocaris,
Seu tu noster eris Damon, sive aequior audis

---

[1] E. x. 42. [2] *Ib.* 19–25. [3] E. i. 27.
[4] G. iv. 233. [5] E. v. 65.

Diodatus, quo te divino nomine cuncti
Caelicolae norint, silvisque vocabere Damon.

. . . .

Ipse caput nitidum cinctus rutilante corona,
Laetaque frondentis gestans umbracula palmae,
Aeternum perages immortales hymenaeos;
Cantus ubi choreisque furit lyra mista beatis,
Festa Sionaeo bacchantur et orgia Thyrso.

APPENDIX C.

ARETHUSA.

A POEM. BY PERCY BYSSHE SHELLEY, 1820.

Arethusa arose
From her couch of snows
In the Acroceraunian mountains;
From cloud and from crag
With many a jag
Shepherding her bright fountains.
She leapt down the rocks
With her rainbow locks
Streaming among the streams;
Her steps paved with green
The downward ravine
Which slopes to the western gleams:
And gliding and springing,
She went, ever singing,
In murmurs as soft as sleep;
The Earth seemed to love her,
And Heaven smiled above her,
As she lingered towards the deep.

Then Alpheus bold,
On his glacier cold,
With his trident the mountains strook;
And opened a chasm
In the rocks;—with the spasm
All Erymanthus shook.
And the black south wind
It concealed behind
The urns of the silent snow,
And earthquake and thunder
Did rend in sunder
The bars of the springs below:
The beard and the hair
Of the river-god were

Seen through the torrent's sweep,
    As he followed the light
    Of the fleet nymph's flight
To the brink of the Dorian deep.

    'Oh save me! oh guide me!
    And bid the deep hide me.
For he grasps me now by the hair!'
    The loud Ocean heard,
    To its blue depth stirred,
And divided at her prayer;
    And under the water
    The Earth's white daughter
Fled like a sunny beam;
    Behind her descended
    Her billows unblended
With the brackish Dorian stream[1]:
    Like a gloomy stain
    On the emerald main
Alpheus rushed behind,—
    As an eagle pursuing
    A dove to its ruin
Down the streams of the cloudy wind.

    Under the bowers
    Where the Ocean powers
Sit on their pearlèd thrones,
    Through the coral woods
    Of the weltering floods,
Over heaps of unvalued stones:
    Through the dim beams
    Which amid the streams
Weave a network of coloured light;
    And under the caves,
    Where the shadowy waves
Are as green as the forest's night:
    Outspeeding the shark
    And the swordfish dark,

---

[1] Virg. E. x. 5.

Under the ocean foam,
    And up through the rifts
    Of the mountain clifts
They passed to their Dorian home.

    And now from their fountains
    In Enna's mountains
Down one vale where the morning basks
    Like friends once parted
    Grown single-hearted,
They ply their watery tasks.
    At sunrise they leap
    From their cradles steep
In the cave of the shelving hill;
    At noontide they flow
    Through the woods below
And the meadows of Asphodel;
    And at night they sleep
    In the rocking deep
Beneath the Ortygian shore;
    Like spirits that lie
    In the azure sky,
When they love but live no more.

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